PAGEANTRY AND DRAMATICS IN RELIGIOUS EDUCATION

WILLIAM V. MEREDITH

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"REBECCA AT THE WELL"
Given at the Roseville Methodist Episcopal Church,
Newark, New Jersey

The Abingdon Religious Education Texts
John W. Langdale, General Editor
COMMUNITY TRAINING SCHOOL SERIES

Pageantry and Dramatics in Religious Education

WILLIAM V. MEREDITH

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EVANGELICAL
SCHOOL OF THEOLOGY

DEDICATED TO MY FATHER AND MOTHER, PIONEER MINISTERS OF JESUS CHRIST IN NORTHWEST KANSAS

EVANGELICAL
SCHOOL OF THEOLOGY

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VANGELICAL SCHOOL OF THEOLOGY

INTRODUCTION

THERE are two questions that stand out clearly in the minds of religious leaders concerning the use of dramatics and pageantry in teaching religion. First, in view of the nature and meaning of religion, is there not a certain incongruity in their use for such a sacred purpose? Are these methods not more suited to the teaching of secular subjects?

If it can be shown that there is no impropriety in adopting them there remains a second question, namely, Can they be depended upon to conserve those spiritually dynamic elements which Christianity, evangelically interpreted, demands?

The answers to these two questions have been given in an unusually clear and comprehensive way by Mr. Meredith in the following pages. The first four chapters are devoted to the consideration of the inherent right of pageantry and dramatics to become again the handmaids of religion. The moral and rational justification of making use of these very effective and ancient instruments in communicating religious truth to the people is set forth in convincing terms. In chapters five to twelve, inclusive, there are described in an interesting and practical way the steps to be taken in the discovery and use of amateur dramatic talent in the work of the local church. The question as to how to proceed is answered in detail. In the closing chapter Mr. Meredith makes a particularly strong appeal for the widest use of educational dra-

matics. The fact that dramatics often can be used to organize, arouse, and to direct emotions toward moral ends suggests that they have come to the Kingdom at a time of very great spiritual need.

This volume is essentially an introductory study. The point of view reflects a sensitive appreciation of the noblest traditions of the church and a keen awareness of the forward steps now being made possible through the proper use of pageantry and dramatics.

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AUTHOR'S PREFACE

AMERICA has not become stage struck. She has but come into her natural inheritance, and, like a youth in its teens, has awakened to an appreciation of the beautiful. The new drama movement is an outward manifestation of this inner mood. As the adolescent boy, when his eyes are opened to the romance and wonder of the world, acquires a different manner of speaking and acting, so America has begun to wash the grime of commercialism from her face and to express herself æsthetically. Almost every city of any size has attempted some performance in the nature of a pageant or festival, and there is hardly a village which has not developed what some choose to call a mania for dramatic production.

Dramatization is also quite commonly accepted as an educational method. Many public schools and church schools are now teaching curriculum subjects in the classroom through directed dramatic play. Thus they train in the arts, hand-crafts, hygiene, and morals. Leading ministers and other churchmen of nearly all denominations have actively participated in pageant or drama production, that they might more effectively teach the subject of religion. Surely, a movement of such scope and magnitude merits our careful consideration.

This book is an attempt at interpretation. It deals to a certain extent with methods, but it is intended to be more than a handbook or manual. It is a survey of

the field. It is hoped that it will help to remove some of the current prejudice against the use of dramatics and pageantry in religious education. Little originality of treatment or subjectmatter is claimed. Many of the ideas expressed are derived from a study of source material listed in the chapter bibliographies. Valuable criticisms and suggestions have likewise been given by many of the pioneers and leaders in the new Educational Dramatic movement. Wherever possible these authorities have been given credit in the body of the text.

Grateful acknowledgment is here tendered to co-laborers, writers, and all others who have so graciously added to the content and value of this book. Special acknowledgment is made to Emma Sheridan Fry. From her rich experience as writer, dramatic director, and formulator of the principles of Educational Dramatics she has contributed to the thought value of this text, promoted clarity of expression, and prevented misleading statement of principle and method. The writer, likewise, acknowledges his great indebtedness to the editor of this series. His wise suggestions in regard to subjectmatter, treatment, and organization have brought the book to its present form.

...ELICAL
...CHOOL OF THEOLOGY

CHAPTER I

DRAMA[1] THE HANDMAID OF RELIGION

Religion has been a mother to the arts. She rejoiced at their birth, taught them to take their first steps, and watched with satisfaction their growth and development; and yet, one by one, they have left their sheltering home. This was not because they were lacking in love and appreciation. Always they have sung their mother's praises. It was due to their environment. Gray walls, solemn matins, and the sacred hush of the church stifled laughter. They were repressive. Youth's imagination craved freedom. Having once glimpsed the green meadow, the sunlight and the expanse of the out of doors, the youth of the church hesitatingly and yet joyfully stepped into the beauties and opportunities of a new world.

Everything would have been well had religion "chosen the better part," that of going along with them. She might have been a guide and an inspiration to even loftier expressions than they had yet attained. Left without a mother's care, however, it was not strange that there should have been indiscretions, and that Drama, the most beautiful, the most vivacious of all the daughters, should have been guilty of devia-

[1] Theatricals and the professional theater are not here under consideration. The theater as an institution and as at present conducted has little in common with Religious Education or Educational Dramatics, and so is discussed only in its limited relationship. A clear exposition of the essential differences between the professional and educational method is given in Chapter IV.

tions which, to say the least, have frequently been unworthy of such a mother.

The new attitude of religion which permits her to leave the sanctuary and mingle with her children, has reestablished the mother-and-daughter relationship. While we must not expect a sudden change, a beneficial influence has already been felt. A new spirit has taken hold of the church, a spirit of practical idealism. Henceforth we can look for a new use of the dramatic arts which will transcend even the highest hopes of the former days.

A knowledge of the relationship which has existed, and which again exists between drama and religion as suggested in the preceding paragraphs is needful for an understanding of the subjects hereafter treated.

The Drama of Primitive People

A close relationship is observed between the dramatic practices of "child races" and their religion. In fact, they seem to be inseparable.

Drama as prayer.—Among primitive people the drama often performs the function of prayer, inasmuch as it is an acting out of desires, which at a later stage in civilization may be expressed through the medium of direct invocation. Thus we find a wide range of dramatic rites and observances through which savage people hope to gain the good will of the deities. When rain is needed for the crops the fact is made known to the Rain God by some act such as the pouring out of water on the ground. If food is desired, a successful hunt is portrayed in which some of the people may take the part of animals, others the hunters. If the requests are not granted, it is not at

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all infrequent that dramatic acts which are deemed especially pleasing to the deities are performed—sacrifices, actual and simulated.

Drama the Bible of savage peoples.—Drama often becomes the Bible of the savage. Through it he is taught the common standards of morality, duty to the tribe, courtesy to elders, and respect and veneration due the totem. It is likewise his history, for through it he often enacts the great deeds of his actual and legendary heroes. Sometimes these performances are quite elaborate and extend over a period of many days. In the childhood of the race drama also may take the place of written literature as evidenced by the folk festivals and dramatic ceremonies, the weird and spectacular funeral rites extolling the virtues of the departed, and the puppet presentations of racial epics.

The Greek Theater

The Greek theater, which contributed largely to the advancement of histrionic art, was religious in nature. Even when objectionable practices were introduced the religious element remained. The secularization of the drama and its divorcement from religious ceremonial came at a later date.

Its origin.—Greek drama had its origin in religious ceremonials. Both tragedy and comedy developed in connection with religious worship. As in primitive dramas, entertainment values were rarely considered. The performances were religious functions in which all the people participated. Even when at a later date special parts were assigned, and writing, acting, and chorus work became professions, it is said that the religious element persisted.

We know that in connection with the festivals of Dionysius the priests were in attendance and were given places of honor; and that writers and actors were regarded as religious leaders and accorded privileges denied other classes. The Greek theater itself possessed a sanctity in the eyes of the people. It was considered quite as much a sacred place as the temple. Offenses committed there were regarded as sacrilegious and were punished with severity.

Hebrew Drama

A study of the Bible reveals the activity of the dramatic instinct in the life of the Hebrews. While there are no biblical productions intended for actors, references are frequently made which show that dramatic expression was common to this people.

The "Let's-pretend" play of childhood.—Jesus had observed the children playing funeral and wedding, and he indirectly mentioned the fact in the words, "But whereunto shall I liken this generation? It is like unto children sitting in the markets, and calling unto their fellows, and saying, We have piped unto you, and ye have not danced; we have mourned unto you, and ye have not lamented."

Ezekiel's dramatic project.—The first few verses of the fourth chapter of Ezekiel clearly show the resemblance between certain of the methods employed by the prophets and those used by modern educators who are now utilizing bottle dolls and toy figures to tell stories and teach facts in a vivid way. "Thou also, son of man, take thee a tile, and lay it before thee, and portray upon it the city, even Jerusalem: and

lay siege against it, and build a fort against it, and cast a mount against it; set the camp also against it, and set battering rams against it round about. Moreover take thou unto thee an iron pan, and set it for a wall of iron between thee and the city: and set thy face toward it, and it shall be besieged, and thou shalt lay siege against it. This shall be a sign to the house of Israel."

Dramatic dialogue.—An example of dramatic dialogue interspersed with songs and interpretive dancing is given in the passage which refers to the action of Miriam, the sister of Moses, as she, timbrel in hand, answers the chorus of women, the occasion being the deliverance of Israel from the hand of Pharaoh. The song of Moses, in all probability, was acted out in a similar way, as was also the dance of David before the ark upon its return to the Holy City.

A vehicle for literary expression.—As the story-tellers of the race have kept the folk tales alive by retelling them from generation to generation, so, in all probability, have some of our choicest ceremonial psalms been preserved for us through action, music, and dialogue until they were incorporated in the Holy Scriptures. In the Literary Study of the Bible[1] Moulton shows how the dramatic instinct has projected itself in nearly all types of biblical literature: "Hebrew literature has not developed a separate and distinct drama; although, as if to compensate for this, the dramatic impulse is found in Hebrew to invade other regions of literature, including such departments as might have seemed most impervious to it. The current finding no channel has spread and diffused itself. The reader of

[1] D. C. Heath & Co., publishers. Used by special permission.

the Bible knows that he will find in it no acted play like the plays of Shakespeare. But, on the other hand, he will find lyric poems especially dramatic in tone, and in Solomon's Song a lyric idyl that impresses some of its readers as a complete drama. He will find, again, philosophy taking a dramatic shape. In the book of Job the dramatic form reaches an intensity not exceeded in any literature; yet even here there is no independent drama, but the dramatized discussion is made to rest on a basis of epic story. What is still more surprising, the discourses of prophecy are found to be leavened by the prophecy which will in this work be called the Rhapsody which is preeminent in the closeness with which it approaches to Drama. If such things could be made the subject of measurement, it would be safe to predict that the *mass* of dramatic material in biblical literature would be not less than that found in other literatures where drama is a distinct form."

Drama in the Early Christian Church

Its origin.—Two causes made drama an expression of the Christian Church. The first was the desire to interpret to an unlettered people the facts of the Christian religion. That converts might be won to the faith, visual methods of a dramatic nature were used to overcome the difference in language. The pagan festivals with their ceremonies were taken over and Christianized. Small modeled figures, grouped to represent biblical themes, were exhibited in the churches during certain seasons of the year. Saint Francis of Assisi sought to interpret biblical facts by the use of pantomime. There exists a record of the Nativity scene as

portrayed by him. Through the use of certain properties, animals, and actual personages he portrayed a living picture which could not have been without its effect, as evidenced by the influence of such tableaux even in our own times. At a little later date it is reported that a German clergyman assisted his people, who were not familiar with the Latin, by unrolling a picture scroll during the service, thus making it possible for them to understand. The extensive use by the church of painting and sculpturing is another manifestation of this desire for interpretation.

The second reason for the production of drama in the Christian Church was the inherent urge for dramatic expression. Even during the bitterest opposition in the early centuries, a period in which actors were not received into the communion except on condition that they relinquish their profession, and members who persisted in attending this form of amusement were dismissed, this spirit was continually manifesting itself. Ezekiel, a Jew, wrote a tragedy based on the book of Exodus during the second century. In the fourth century Apollinarius, the elder, a priest of Laodicea, and his son were interested in the dramatic field. The father put certain parts of the Old Testament into play form. The son recast the New Testament in Platonic dialogues.

Development of miracle plays.—In the ninth and tenth centuries an elaborate change in the church ritual was made through the addition of songs and dialogues of a dramatic nature. This led to biblical dramas. One of the best of these known as the Quem Quærites paraphrases the account of the resurrection story as recorded in the twenty-eighth chapter of Matthew.

At first it took the form of a dialogued chant, but later, as it developed, it was carried out in detail of action—one of the clergy taking the part of the angel at the tomb, and others, dressed in long garments, the parts of the women. From this time on the secularization of the drama was a slow but gradual process. The dramatization of outstanding events in the lives of the saints was introduced, and then plays dealing with the whole cycle of biblical history from the creation to the final Judgment.

Necessity made many changes. Originally all the parts were taken by the priests. Elaboration, however, made this almost impossible and the laity, members of trade guilds, and also wandering jugglers gradually supplanted them. This, in a way, commercialized the performances, since such actors received definite salaries and were selected by pageant masters for their particular histrionic ability. The adoption of the Corpus Christi festival by the guilds of many cities, as the chief festival of the year, called for elaborate pageantry. The York pageant, for instance, at one time had as many as fifty-seven plays produced by as many different guilds.

Morality plays.—During the fourteenth century another drama type, known as the morality play, was popular. It differed from the miracle play in that instead of picturing biblical incidents it dealt in an allegorical way with moral themes in which personified powers of evil and good struggled for the possession of man's soul. They were what might have been called exhortative dramas, their purpose being the portrayal of the effects of sin. Many were long, and, to us, they would be wearisome, but to the people

of that period they were no doubt of moral and spiritual value.

At a later time these morality plays became polemics in the hands of both the Protestants and Catholics, by means of which each held up to ridicule the beliefs of the opposing body. They became as newspapers and served to mold public opinion as do our propaganda plays today. They were promoted for the distinct purpose of influencing people to take a definite stand on controversial questions. The play Everyman, which comes down to us from the latter part of the fifteenth century, and which with changes has recently been produced in England and America, is an example of the best of these productions.

The Church and Modern Drama

The question may be asked, "Why the present great interest in dramatization outside theater limits?" Many forces have brought the drama into this general recognition. The World War, while not a direct cause, has stimulated such activity as nothing else could have done. Some sort of entertainment was demanded which would appeal to the army man, and make him forget for a time the business of soldiering. Professional entertainers and actors served, not only as performers but also as trainers, and men with special qualifications from the ranks were detailed for training by those in command. As a result, practically every American unit in France had its "show troupe," and our men, while they remained in the States, or in the training areas in France and England, enjoyed minstrels, musical comedies (many of them being original compositions), and all manner of dramatic entertain-

ments. All over the country, in response to the same general need, various types of dramatic productions were sponsored. No one will forget the war pageants and parades, the spectacular demonstrations of a dramatic nature undertaken as community projects. Even since the war the desire to give expression to poetic and heroic thoughts has been noticeable. There arises a new spirit of idealism, a longing to understand, and a resulting effort to interpret the mysteries of life.

The writer feels, however, that war can be regarded only as a quickener of the desire for dramatic expression. Credit for giving drama its new and proper place in American life should be given, chiefly, to four other movements which will be discussed separately, stress being placed upon their relationship to the church.

The festival.—Public safety and regard for personal welfare have demanded the regulation of national and community activities. For instance, the old Fourth of July, with its noise, conflagrations, and accidents, has been tabooed. Perhaps not altogether for artistic reasons, it has been replaced by sane and æsthetic demonstrations of one type and another—most of them being community projects, which utilize the most talented local artists. These festivals and public functions find expression chiefly in dramatic form. Through such action large numbers of people may be utilized to express in a beautiful and realistic manner the emotions the group wishes visualized. During the war period street pageants of the processional nature were very common. Relief organizations have used the pageant-drama as a means of creating sympathy for and an interest in the causes they represented.

The church has not stood aloof from these dramatic efforts; in fact, her people have been largely instrumental in their promotion, and she herself at times has, as sponsor, even opened the doors of her own auditorium for the dramatic presentation of causes such as those espoused by the Red Cross, Salvation Army, and Y. M. C. A.

It has been to the community festivals of a religious type, however, that the church has given chief consideration. The festival spirit has been used to visualize the great truths of Christianity. The community Christmas tree with appropriate songs and dramatic portrayal of nativity scenes is now a symbol in nation-wide use.

Other religious occasions are celebrated in like spirit. It is estimated that for the sunrise Easter service of 1920 between fifteen and twenty thousand people climbed Mount Rubidoux, in the vicinity of Riverside, California. The cross was there on the rugged mountain—seen in the moonlight by the eager and expectant throng as they climbed to points of vantage. It told its story. But the risen Christ was there also—made manifest through the glory of a perfect sunrise and appropriate service of song and praise. Through this symbolical pageantry a feeling of deepest reverence was created. The resurrection became a vital thing—a part of experience rather than a fact in religious history. Those who were there became, for the time, the disciples and lived the period of sorrow and anxiety. It was the Holy City that lay dimly outlined before them, and it was the presence of the risen Christ that was felt as the darkness of the night gave way to the beauty of a new day.

Mention should also be made of the sacred musical festivals celebrated from time to time at Bethlehem, Pennsylvania. They have not only influenced the life of that community but have by the spirit and manner in which they are celebrated moved other towns and cities to like means of expression.

The missionary education movement.—The pageant Darkness and Light, written by John Oxenham, was the first production of a missionary nature to have universal recognition in America—being presented at "The World in Boston," and later in many of the larger cities of the country. In a tactful, pleasing, and yet forceful way it portrayed missionary facts. Its propaganda and entertainment values soon became generally known, and its beauty and artistic qualities demonstrated the further possibilities of such dramatic presentation.

The success of this production and its cordial reception caused the creation of a large number of smaller pageants with distinctly religious and missionary motifs. These have been specially valuable from the propaganda standpoint. For the most part they have been written by missionaries or those with a special knowledge of foreign fields. Presentation of fact has been the main consideration. As a result photographs, cross sections of life rather than works of art, have been shown (the photograph shows minute details; the work of art eliminates the unessential and focuses attention to one central idea). Practically all the mission boards of the several churches have, from time to time, distributed these productions through their special channels. In the East, especially, a wide circulation has been given to these life studies.

The Joint Centenary Celebration of the Methodist Churches at Columbus, Ohio, in 1919, through the presentation of The Wayfarer, and over one hundred and twenty smaller demonstrations and pageants, added stimulus to the drama movement. Almost simultaneously the Protestant Episcopal Church created a Drama Department. A White List of Productions—religious dramas which could be recommended—was distributed and a few of the pageants were promoted in connection with the Nation-Wide Campaign for the Church's Mission. Other denominations have likewise given attention to this phase of missionary teaching, as evidenced by the large number of demonstrations and pageants recently printed and distributed, and also to the use that has been made of these same productions in national church gatherings—the Congregationalists in the Congregational World in Boston, 1920, and the Northern Baptists in their Exposition at Rochester, New York, of the same year.

The democratized theater.—A new drama movement has done much to promote amateur and semi-professional entertainments. The writer has called it "The Democratized Theater." Many organizations are its active supporters, chief among which are the Drama League of America, the New York Drama League, and the Dramatic Departments of the Red Cross, Y. W. C. A., Community Service, and the different churches.

The Little Theater Movement, the Dramatic Movement in the Colleges, the Jewish Art Theater, the Drama Clubs in many of the settlements and churches, and the large community undertakings of pageant or festival nature which are directed by permanent organ-

izations, are some of the more common manifestations of the new spirit. Its purpose is to democratize art, making it the thing of the people instead of that of the few professionals.

This new spirit aims to do away with commercialism by sponsoring community dramatic enterprises—enterprises which will develop the æsthetic and creative ability of amateurs and by so doing change the valuation put upon productions. With it monetary considerations are not the determining factors. Noncommercial dramatizations of social and educational value are encouraged and experiments of all types which might make a people's histrionic art are constantly being undertaken. It produces in the streets, in the parks, in made-over store buildings, and in one locality it has even taken over an old barn as a playhouse. Its workers, as a rule, are not professionals, though often potential artists—those who have the desire to express themselves through some of the opportunities made possible by the dramatic arts.

A movement of this type, sponsored by organizations interested in æsthetic dramaturgy, and at the same time to an even greater extent in social and spiritual results, cannot fail to have an influence which is nation wide. It has done much to promote sane social and recreational enjoyment, and at the same time, through cultivating a dramatic appreciation which counts as tawdry and vulgar the presentations all too often sponsored by commercial institutions, has combated the more glaring evils of the professional theater.

The pedagogical movement.—The utilization of the play spirit in education and the recognition of the desire for dramatic expression as a normal and spon-

taneous motive has resulted in the introduction of dramatization in nearly all the public schools and church schools as a pedagogical method. In this field of education much credit should be given to Emma Sheridan Fry, first dramatic director of the Children's Educational Theater, on the East Side in New York city. Her study of the underlying principles of educational dramatics and their application to the different age groups has not only stimulated the production of drama for educational ends but has also kept many people otherwise unfamiliar with the methods of approach and direction from serious errors. Her book, Educational Dramatics, will be helpful to those desiring a scientific explanation of the mental processes involved and who seek a knowledge of the methods through which the greatest development may come to the child. Principles underlying this new means of teaching which she and other pioneers have put to practical tests will be discussed in later chapters. This movement for the use of dramatization as a factor in education has had such a stimulating influence upon general dramatic expression that brief mention must be made of it here. It has perhaps shown in a more forceful way than any of the other movements, the possibilities of dramatics as a constructive social and educational agency.

Children who have been dramatizing in the classroom have the desire to express themselves in the same natural way in the community. They understand the method of procedure and will carry out with ease a program which would be entirely beyond the uninitiated. They have learned team play and have been trained in doing creative work. Their undertakings have resulted in productions of intrinsic merit rather than in

stagy performances of little educative value. The rehearsals, interpretation of characters, designing of costumes, staging, and even the writing of the script, when that has been undertaken, have been pleasurable means of expression, thoroughly enjoyed by all and undertaken in the free and joyous spirit of play.

Leaders capable of directing dramatic expression along sane and helpful lines have been developed by participating in these productions. The interest kindled has often created among the older young people a desire to learn the fundamental principles underlying such activities. As a result many directors with a working knowledge of stage art and educational methods are now available. Such persons, though not professionally trained, have been able to promote programs of dramatic activities which meet community needs. Cooperating with Social Settlements, Community Centers, Public Play Grounds, Social and Religious Educational organizations, they have stimulated an interest in worth-while undertakings, developed the participants, and raised community standards.

Books for Reference

Alfred W. Pollard, *English Mystery Plays.*
Katharine Lee Bates, *The English Religious Drama.*
Loomis Havemeyer, *The Drama of Savage Peoples.*
Richard G. Moulton, *The Literary Study of the Bible.*

CHAPTER II

PLAY IN EDUCATION

THE play spirit is like a vivacious child. It always asks to go along. It wants to be the nurse-maid to the baby. It almost runs the legs off the growing youngsters. It is the jolly good companion during college days. It overlooks the fact that the business man is dignified and it uproariously laughs as it hunts for vulnerable places in his dignity. It even forgets to respect gray hairs and creaking joints. Worst of all, it has followed the school master with the persistence of Mary's lamb. Although spanked, snubbed, threatened, and even anathematized, it does not change its spirit of undaunted hopefulness. Its *sang-froid* through such abuse is mirth provoking. Whether approved or not, its boldness and insistence everywhere forces recognition. It always has. Even Puritanism could not push it aside. Denied a chance of normal physical expression, it took control of the dramatic imagination and created the fanciful witches and demons of horrible mien which assumed reality in the Salem tragedy.

DEVELOPMENT OF THE PLAY IDEA

Thus through the years the play spirit has experienced difficulty in gaining recognition. The attitudes of educational leaders have been varied. Some have looked upon it with disfavor; some have complacently ignored it; others have sought to crush it; a few have

welcomed it as a re-creator. Certain teachers, notably of the clerical school, have harnessed it to carry educational burdens. But not until after the pronunciation of the theory of naturalism by Rousseau and his followers was it allowed its larger place in the educational field. Perhaps one exception must be cited. The Greeks recognized the practical value of play even though they may not have been familiar with the principles involved and enunciated by leaders of the present day. A more detailed study of these several schools of thought, including the Greek, may prove suggestive.

The Greeks and play; recognition.—The Greeks recognized the value of the play spirit as a factor in training for citizenship. Its demands were respected in both the home and school, and from early infancy its activities were emphasized. Children in the nursery were taught by means of simple games, largely of a dramatic nature. Plato, in his attitude toward play as expressed in his Dialogues, is almost modern. He advised that all children between the ages of three and six be taken to central meeting places by their nurses that they might engage in the free and spontaneous activities natural to their ages. To him the games of the child, to a great extent, determined future development, and so influenced the permanence of the state. Aristotle related play and education. He suggested that the play of children should be practice of what they are afterward to do seriously.

While the Athenian primary and secondary education trained in letters, music, drawing, and painting, play was considered chiefly important. More than half the day was devoted to games and physical training in the palaistrai and the gymnasia. In Sparta play re-

ceived an even greater emphasis. Activities intended primarily for bodily development were encouraged, for a close connection was recognized between mental and physical growth. A strong mind was considered a complement of a strong body. Likewise, the good and the beautiful were deemed identical. Physical perfection as an ideal thus carried with it more than the thought of strength and muscularity. It meant, in reality, the fully developed personality fit for citizenship.

The early church and play; renunciation.—Play in the early Christian Church was considered inimical to the spiritual life. This attitude of hostility was but a natural reaction, for play assumed an important role in the Greek religion, and the Greek religious expression at this period had degenerated for the most part into sensuous festivals of questionable character. The commercialization of the play spirit by the Romans with the demoralizing effects resulting, gave added justification for alarm.

The early church Fathers were general and acrimonious in their condemnations. Their warnings were directed particularly against the pleasures of music, dancing, and play. Distinctions made between the sacred and the secular and the general feeling that a person gained in godliness only as he excluded all things secular, gave added cause for the condemnation of these forms of amusement. Compromises were thought to be impossible. Amusements were thought to absorb so completely the attention of those participating that their spirit of serious contemplation would inevitably be lost. Such being the case, they were condemned as unqualified hindrances to spiritual growth.

The attitude of the Puritans and of certain other church people even down to the present time has been largely a reflection of the same conviction. Play has been regarded as a worldly pleasure, which by its nature promoted vanity and folly and turned the mind away from God and eternal things.

The disciplinarians; rejection.—Since the time of the Greeks, many educators have recognized the value of play. In several countries, notably the Scandinavian and German, nation-wide efforts have been made to promote the physical welfare of the people through gymnastic games. This training, however, has been primarily given for physical rather than educational reasons. Not until lately has concerted action utilized play as a means of training for life. The child commonly has been thought to play because it was his way of using up surplus energy stored during periods of inactivity.

To the type of teacher which Dickens so vividly portrays in Dombey and Son and Nicholas Nickleby the play impulse seeking expression was but a vexatious spirit and must of necessity be held in check by stern disciplinary measures. A similar view was held by many of our own educators a few generations ago. To them the manifestation of the play spirit in the classroom was a source of annoyance in that it directed interest to other than prescribed ends and hence must be suppressed. The teacher, therefore, who could most successfully snub the active impulses and keep the scholar's interest on the subject in hand was considered the most efficient. Almost as much effort was expended in forcing the child's attention to the lesson as to the presentation of the lesson material. The teacher

was primarily a disciplinarian whose chief function was that of preserving order and crushing the tendency to play or to be mischievous. Said one parochial school master: "Our school has this distinct advantage—we have the Book and the rod."

Recreational enthusiasts; play as medicine.—Many educational leaders have acknowledged the value of play as a re-creator. It is quite evident to the observant teacher that a recess period washes the thick and muddy minds of children and prepares for clear thinking. The mother doing the unfinished task of the child says: "He lets play run away with him; and yet it is for his good. Play will give him muscle, teach him to hold his own, and develop his social nature." Even the big business man recognizes the principle and provides a recreational life for his employees. Play, however, by many of its most enthusiastic exponents is not welcomed in the field of business or educational activity. The idea inveterately persists that "play is play and work is work," and that they should be entirely divorced. Play is regarded as a side issue and introduced only in leisure time and under proper "regulation as a medicine" or tonic.

The "camouflagers"; work disguised as play.—The zest and enthusiasm with which children play has caused certain educators to feel that if study could be made to seem play the learning process would be facilitated. As a result a sort of a "Tom-Sawyer-white-washing-the-fence method" has been applied to the schoolroom. Games with a study feature tagged to them have been encouraged. Memorizing has been accomplished through songs and doggerel. Latin has been taught by playful dialogue. And by such exer-

cises as spelling down and competitive activities the child's attitude toward study has been changed.

Camouflaging study in this manner so that it seems to be play is not without educational value. The schoolroom is thus made less a place of irksome work. A motive is furnished for studious effort. While in some respects like the method now receiving much attention, that of "learning by doing," the two should not be confused. Sugar-coating work to suit the taste of the growing child is an altogether different thing from directing free and spontaneous play for purposive ends.

The followers of Rousseau; complete recognition. —While the sentiment, "All work and no play makes Jack a dull boy," seems to be quite commonly accepted as a working principle, and while most people of the present day encourage children's play by furnishing them with toys and equipment, the majority still fail to realize the true educational significance of this all-animating activity of childhood. Too often it is treated as a happy, companionable, but useless and vagrant spirit which impels the individual to dash purposelessly about. Hence it has been given little consideration other than as a means of providing entertainment and recreation for those in whom one is interested. Therefore the recent friendly interest accorded it by education has come as quite a shock to those who find learning and pleasure incompatible. To such it appears unbelievable that the serious matter of teaching should be turned over to this boïsterous spirit of eternal youth. Strange as it may seem, however, and destructive as it may appear, to some, this is the modern tendency in education.

This change in educational theory is due largely to

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Rousseau's advocacy of naturalism in education. We cannot be certain that he knew where his thinking was leading him, or that he realized the full significance of his revolutionary ideas. All acknowledge his erratic tendencies, and some feel that blindly and in a spirit of protest he left the beaten path. But, whatever may have been his purpose and however eccentric his method, credit is his for starting the course through the wilderness which was later blazed by Froebel for the kindergarten and by Pestalozzi for the elementary grades.

As we investigate this new way of learning, made passable by modern educators, we find that it is not a bypath winding here and there with no real goal; but that, even though it does leave the dusty highway, it is a beautiful and enchanting short cut in education, so judged by modern pedagogical standards.

Play the Natural Way in Education

While environment may modify, it cannot change the fundamental plan of growth. Every living creature has within it certain laws which, in a certain measure, are determinants. For instance, young squirrels or rabbits mothered by cats retain their own characteristics and seek their own instinctive activities regardless of environment. Chickens will be chickens, whether hatched under a hen, a duck, or in an incubator. The same laws in regard to impulses and capabilities apply to man as to animals. We are what our natures allow us to be, and we cannot become anything else. Any educational system to be efficient must consider the innate desires and impulses and regulate its methods thereto. A superimposed scheme of train-

ing, even though it may bring about growth, fails in so far as it does not harmonize with nature's plan for development. The play way in education does so conform. It is a natural method.

Nature's schoolroom.—The world is a great schoolroom, and under the direction of nature every living creature undergoes a rigorous enough course of training to fit it for life's activities. There is a prescribed group of studies for each animal, adjusted to meet the needs of the species; and all study with a diligence which is astounding. This fact becomes obvious when we watch play life.

Have you not observed the kitten wholly absorbed in what may seem at first glance to be the foolish effort of toying with a small movable object—clutching it with his paws, tossing it one way and another and then when it rolls away from him, pouncing upon it only to repeat the operation? Hours may be spent in such play. This is not wasted exertion. There is a purpose back of it all. Such activity is training for future life. True, it is pleasurable; but that is the way nature teaches. She does not make her courses of study drudgery. Hers is a play school, and she, not modern pedagogues, must be given the credit for establishing that institution.

Nature's curriculum.—In this school of natural education the length of the training period and the curriculum are adjusted to meet the needs of the pupil. The lower forms of life, such as insects, require little rehearsing for the parts they will play in their allotted time; and so they are sent out to battle their way under tutelage of the inherent impulses which teach them to react properly to their environment. With the higher

animals and man, however, whose needs are more complex and the possibilities of other than mere reflex action are multiplied, the course of training is much longer.

The dog's education receives more attention than does that of animals lower in the scale; and so in his puppyhood he learns to run, to dodge, to pursue, and to match tooth for tooth. First he plays with his mother and other dogs, which ruffle him up in mimic combat, then with the animals he chances to meet in his rounds of investigation—the chickens, which, loudly cackling, fly away at his approach; the cat, which doesn't seem to appreciate the unbounded enthusiasm with which he starts out in the pursuit of knowledge; and the little pigs of the barnyard, which likewise are hardly in sympathy with such manifestations of the educational desire, as evinced by their frightened efforts to escape as he playfully barks at their heels. The house dog, poor creature, enjoys no such advantage. Often he must satisfy his thirst for learning by substitution, making shoes and other articles of wearing apparel simulate living enemies.

God's plan for man's development is much the same as for His other creatures. Perhaps the instinctive desires are modified to a certain extent by the restrictions of civilization, but they are always in evidence. The boy kicks out his shoes in acquiring foot dexterity, throws stones at the cat that he may develop speed and accuracy of marksmanship, and exercises his lungs by giving vent to shrill and horrid noises that he may gain voice control. And so we might go on with the other play activities showing how their proper exercise trains for life and its responsibilities—the pugna-

cious, which give confidence and the feeling of mastery; the rhythmic, which lay the foundation for music and poetry; the creative, which cultivate imagination and train for inventive usefulness; and the social, which make possible group action and cooperation.

Dramatic play often trains for special occupations. The farmer boy in his early play imitates the activities of his father and thus is introduced to farming methods; the girl, mothering her doll, wheeling it about and making its clothes, receives training for motherhood; and the Indian child in play, modeling and baking tiny clay vessels, learns the craftsmanship of the race. In fact, we may say the instincts which are most readily expressed in play are sufficient to train men for all the essential relationships of life.

The Play Way an Efficient Method of Teaching

The true teacher is ever mindful of the learner. The learning process furnishes the standards by which the teaching process is judged. Anything that reveals to the teacher how the pupil learns ought to give him greater insight into the nature of his own work.

Promotes self-activity.—The crucial test of any educational theory is whether it promotes or hinders the pupil's self-activity, for self-activity is a requisite of growth. Education is not something that can be given to the child like medicine, whether he will or not. Neither is it a process whereby the child willingly opens wide his intellect and allows the teacher, ever alert for such an opportunity, to file bits of information in proper pigeon-holes of the brain. Development occurs only when the individual becomes active. It is

something acquired, not given. To attain it the pupil must exert himself.

The play way in education, better than any other, encourages self-activity. It completely absorbs the attention of the pupil and promotes whole-hearted attention. The "little tot" playing house thinks of nothing else. She forgets time, place, fatigue, and other distractions. With her it is a serious and worthwhile effort. She is not "fooling," not consciously exerting herself for pleasure or for the sense of exhilaration. She is motivated by impulses similar to those which control the successful business man—the one who finds a joy in his vocation and gives it his whole mind and attention. True, she views it afterward with pleasure; so does the business man his work, but for the time being it is a serious undertaking.

Eliminates waste effort.—It is this quality of whole-heartedness that distinguishes play from forced work or drudgery. In play the whole self is enlisted, keen and eager for new experiences. Attention is spontaneous and there is no waste exertion, for all effort is centered on acquiring new impressions. This is not always true of work. External authority or will power may prod the pupil on to work, but the mind that divides its attention between such authority and the task in hand seldom reaches the highest level of creativity.

The ease and rapidity with which a child accomplishes a task in play, a task which if made work would require a much longer time and a more conscious effort, illustrates the principle involved. Playing store and learning to count money is a simple undertaking, easily accomplished when spontaneously

done; but what a different thing it is when one must learn it out of a book, in the work or study way! The out-of-doors whispers to the mind and invites it to enjoy the pleasures of freedom; and it takes the combined efforts of determination, will, and fear to bring it back. Even after the mind has been forced to the task again, it is restless and often makes hurried and ineffectual attempts to escape.

Is it any wonder that some people in whom natural interest has never been kindled have found the day school a prison house, and the Sunday school, where they have been strait-jacketed to hard, high benches and forced to be attentive, a place of torment? One could hardly expect anything else. Schools need not be so regarded, however, for training can be something that one can look back to with other than feelings of abhorrence. In fact, in many of the truant schools, where one might expect indifference on the part of the pupils, if not open disregard, the teachers who have been given a free hand in determining the policies have made the studies so interesting that the children "go half an hour early" that they may be on hand to help with extra work. Often they are so enthusiastic and the interest in the subjectmatter is so intense that they impose studies upon themselves after school hours.

Furnishes necessary discipline.—To those who object to the play theory in education, saying that the loss in discipline more than offsets any advantage gained, it is well to point out that the satisfaction of certain major instincts forces a discipline more rigid than that dictated outwardly. As one example we may take the instinctive desire for competition. The

boy, to make his football team, will suffer all manner of hardships and deprivations under command of his determination; and a girl to win a scholarship may work herself to the point of nervous exhaustion, ignoring outer authority to obey the lash of an inner urge. When one stops to consider, one will see that both for the individual and for society self-discipline invoked through the spirit of play has every advantage over that which is forced by external authority.

Books for Reference

Joseph Lee, *Play in Education.*
Karl Groos, *The Play of Man.*
George Ellsworth Johnson, *Education by Play and Games.*
Luther Halsey Gulick, *A Philosophy of Play.*
Walter Wood, *Children's Play.*
Norman E. Richardson, editor: *The Mother as Playfellow, The Dramatic Instinct in Children, The Use of Dolls in Child-Training, Dramatics in the Home, Story-Telling in the Home.*

CHAPTER III

THE DRAMATIC MOTIVE IN PLAY

All play which induces illusion may be classified as dramatic. Under this designation we must place not only physical play activities but also those mental and spiritual activities which involve inner imitation and dramatic imagination. In other words, we must say that the inherent impulses evoking dramatic activity may find physical, mental, and spiritual expression.

The Dramatic Motive

Any educational system which recognizes the play spirit as a factor in education must at least consider dramatics, for spontaneous dramatic activity is real play. It colors all life. It is so insistent that it intrudes whether or not the teacher desires it.

Spontaneous dramatic activity is real play.—Joseph Lee, in Play in Education, states that all play is spontaneous, completely absorbs the attention of the individual, and brings a feeling of happiness and satisfaction. A study of dramatic play reveals the fact that it differs in no essential respect from other play activity.

One has but to watch the "lets-pretend-play" of childhood to realize that it shares all the qualities common to other play. Go into any vacant lot where the "little tots" have taken squatters privileges and that fact is evident. Over here in the corner by a high board fence are two small girls entertaining the doll

family. A soap box has become the dinner table and a few cookies begged from grandma are sufficient for a hearty repast; for though the dolls continually receive much attention, are urgently offered different foods, and even assisted to partake, they are not hearty eaters.

And there in another part of the lot is a little youngster in soldier suit fighting the battles of the World War. Of course he is the General, and these zigzag lines are the trenches and the toy pistol is the artillery. It is a "terrible engagement" in which many are taken to the hospitals and in which the enemies are mercilessly slain. He leads his forces until he is quite exhausted and his voice grows husky. Not until it gets quite late, in fact, until dinner time—and even then he hesitates until the second call—does he feel that he can turn over the command to the relief party which has come up to take over his particular sector of the trenches.

Then, suddenly, there in the back lot the circus comes to town. It is quite a procession. Boys with cheeks daubed with red and with hideous make-up are the clowns. Two of them perform stunts on the back of the docile donkey. In the first wagon is Shep, the collie dog, who has been sheared to resemble a lion. And there is old Tige, the house cat, restlessly pacing back and forth, forced to simulate the Bengal tiger. The rabbits, guinea pigs, and white rats also become the "only ones of their kind in captivity" and peer out between bars of improvised cages. As the procession leaves the yard, one sees the glaring poster "Admission, 25 Pins," and one so inclined might witness a performance which, from the promoters' point of view,

would win approval of the Ringling Brothers themselves.

Even staid adults are influenced by the dramatic urge. Of course they do not take pleasure in expressing themselves dramatically in vacant lots. Indeed, any "acting-out" may seem undignified and unbecoming. Nature, however, makes provision—a place in the mind where these miniature dramas may be staged. The literary man moves characters of his own creating across an imagined stage, characters whose actions he controls. And when they perform to suit his fancy, he writes down the action and dialogue and we have the drama, the novel, and the short story.

The financier becomes a stage manager, and in that inner theater listens to improvised speeches and studies the actions of puppets who characterize individuals in daily life. The next day he enacts the scenes in the business world as he has perfected them through his dramatic imagination. A successful preacher, also, uses such a method in the preparation of his discourses. He studies the way the old gentleman in the front pew takes a certain line, the influence of another upon a young couple who have recently buried their only child, and after repeating one that he hopes will stir the higher emotions of his young people decides to recast it, since it fails in its purpose. So it is with all men who accomplish things in the world—prophets, creators, artists, and promoters. Indeed, for us all the fairies, heroes, ideal characters, funny clowns, and the lesser people of daily life are always in the dressing room of the imagination ready to be summoned on the stage by the dramatic instinct, there to act out for our experiment, edification, and amusement. Thus the

world is ever a wonder world, a place of delight and never ceasing interest.

Dramatic play colors all life.—The baby "finds himself" largely through imitative play, and such a time as he does have when once he learns what his legs, and arms, and voice are for! When he grows older he pretends to be a horse in the meadow, he barks like a dog, and does all manner of eccentric little tricks to mimic his elders—dusts the furniture, washes clothes, and walks like father. At a later period the child mothers dolls, keeps school, breaks prancing stick horses to ride, and stalks savage Indians to ruthlessly put them out of the way. Such activities are a part of child-life—quite as much so as is making ideal touch-downs in the study room which win college victories, or silently and reverently entering the dream world hand in hand with a loved one while listening to the simple heart songs at a concert.

Then there is the world, God's great playhouse, where the spirit nature reaches up to heaven and brings down to earth the choicest treasures for stage-settings and properties—appropriate backgrounds for the drama of love. And old age may be the happiest play time of all—"the best," as Browning puts it. Have you not seen the gray-haired man chuckling as he moves phantom characters across the stage of memory; and have you not noted with what joyful expectation all those who have played their parts well look into the future? To them it is like going home after a long vacation, or a swinging of school books and a hurried running ahead of others that they may enjoy to the full the new day of pleasure.

Dramatic play has always assumed an important

function in life. As the story-teller of the tribe it has expressed through narrative and song the religious beliefs of the race and the old folk legends and traditions. It has celebrated victories and has been a suppliant to the gods. It has eulogized mythical heroes and warrior kings. In fact, it has been the medium through which the heritage of the ancestors has most frequently been made known.

It has also been an inspirational companion to all the arts. It gave music a part in performance when that art was in its infancy, able only to croon weird and monotonous melodies. It pushed language on the stage and by frequent promptings taught it to express itself. It experimented with painting and sculpturing and with them learned harmony of color, artistic shading, beauty of line, and clarity of design.

The desire for dramatic expression is instinctive. —All of the seven principal play instincts as enumerated by Joseph Lee in Play in Education naturally manifest themselves in dramatic activity. The creative, rhythmic, nurturing, and curiosity instincts are especially dominant among girls, and those of fighting, hunting, and team play among boys. At times several of these major instincts clamoring for recognition at the same time intensify the demand for dramatic expression until it is almost irresistible. Working together and singly, as they do, they gain such control over man that they, to a large extent, determine his experiences—mental, physical, and spiritual. They cannot be lightly regarded in any educational scheme. It is through their exercise that man grows.

Among many primitive peoples the dramatic urge becomes so intense that all else is forgotten. When

the wandering players in Burma come to a village to perform, the natives make an "all-night affair" of it. Even resident Christians, who acknowledge the evil nature of these degenerate festivals, are attracted with the other villagers and remain attentive until the players leave. Missionaries find that to counteract the evil influence drama of a different sort must be offered. Bible plays and pageants are presented, and wholesome story-playing is encouraged.

Dramatic festivals take a strong hold on the Latin people also. Such occasions are gala days, ones in which all interest centers in the festivals. Days of preparation will be made for them. The peasants plan picturesque and striking costumes, that they may be in keeping with the spirit of the occasion. One has but to visit the Orient to be impressed by the important place drama assumes in daily life. Stories, events, beliefs, all become subjects for expression; and much ingenuity is manifested in designing costumes and in representing ideas. In some of the festivals of a more elaborate nature hundreds of people participate and months of preparation are given to necessary preliminaries.

The findings of the Cleveland Educational Survey reveal the insistence of the dramatic appeal to the school children of that city. "Of the more formal use of dramatic play it is of interest to note that thirty per-cent of the boys of the elementary school have taken part in shows or plays, and forty-six percent of the girls. Among high-school pupils the percentages are forty-six percent of the boys and fifty-eight percent of girls.

"But by far the most striking evidence of the dra-

matic interest is seen in the attendance record of the pupils at the moving pictures. Seventy-eight percent of the boys of the elementary school are accustomed to attend the movies, and eighty-four percent of the girls. These children attend on the average three times in every two weeks. This is more frequent than the attendance that has been estimated for the general population of New York city—once a week; or for Cleveland—once in every six days. Twenty-four percent of the boys attend the vaudeville as well, and thirty percent of the girls. The average number of times the boys and girls attend the vaudeville is a little less than once a week. Besides, eighteen percent of the boys attend the regular theater over twice a month, and twenty-one percent of the girls over once a month.

"Eighty-nine percent of the high-school boys are accustomed to attend moving pictures, and ninety-one percent of high-school girls. The boys go, on the average, three times in two weeks, and the girls a little oftener than once a week. Sixty-seven percent of the boys attend the vaudeville, and fifty-nine percent of the girls. The average attendance of boys and girls is once in two weeks. Forty-eight percent of the boys attend the regular theater, and sixty-three percent of the girls. These boys attend nearly twice a month, and the girls over once a month."

The Federal Council of Churches in its pamphlet, Motion Pictures in Religious and Educational Work, records the large number of people in America daily attending the motion picture houses which offer only one of the many ways to satisfy dramatic interest. "Fully 8,500,000 persons visit motion picture houses

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every night. Two billion five hundred million admissions were issued last year. The weekly capacity of motion picture theaters in Portland, Oregon, now exceeds the total population of that city. In Boston vaudeville and motion picture houses offer eighty-five percent of the seating capacity of its theaters. In New York alone between one sixth and one seventh of the population visit these places of entertainment daily. In Cleveland one sixth of the city go at least once a day. And this is true not only of our large cities, but of our small cities as well."

Satisfying the Dramatic Motive

The dramatic impulse is ever alive in the individual—ever prompting and urging expression through mental, spiritual, and physical activities. It cannot be denied. It is one of the strongest hungers. Thwarted in its attempts at finding satisfaction in wholesome ways, it seeks other means regardless of results.

Satisfaction by inner imitation and dramatic imagination.—Quite often this demand for dramatic expression is satisfied by what Groos in his Play of Man would call inner imitation and dramatic imagination. This holds true more often with the adult than with the child. Development has made it possible for him to picture by mental processes those actions which the child must express physically. Thus it is that he can satisfy his inherent desires through imaginative reading, through reminiscences, through creative thinking, and through dramatic activity visualized for him by motion picture or acted out for his benefit on the stage.

Satisfaction through spiritual expression.—In the

spiritual realm dramatic expression also has an important function. It enables man to gain new religious experiences and to make those of the past a more vivid and secure part of his life. People who have met with outstanding manifestations of God's presence are able to think of them only in the form of dramatized relationships, as evidenced by scriptural and other accounts of such happenings. Spiritual meditations of whatever sort are likewise usually dramatic.

Professor Allen Hoben, of Carleton College, has classified all spiritual activities as play inasmuch as they have all the characteristics of play—are spontaneous, completely absorb the attention of the individual, and bring a feeling of happiness and satisfaction. Carrying out this idea, we could say that as other play activities are purposive—train for life—so these also train the spiritual nature and cause a growth in grace and power. Through them God trains for earthly living. And who knows but that the pictured longings of those who wait here yet a little while before they go yonder to meet with those who have gone to the great beyond, are not types of spiritual play which will prepare for the future life even as the physical and mental play has prepared for this corporeal existence?

Satisfaction through physical activity.—The reaction of the little child to the dramatic impulse appears to be largely physical. The adult can picture an imagined world—people it with characters who perform conventional or unusual roles, and do it while sitting quietly by his study table. But how different it is with the child! To live over past events, or to gain new experiences he must express himself physically—"act out" what he has seen or imagined.

FIRST AID DRAMATIZATION

When Mother Smith returns from church she mentally reproduces those incidents and scenes of the service which have most impressed her. The settings, background, and mood created by the hour of fellowship and worship are still with her. She reviews all the details. Happy, good-natured Mr. Thompson enters and expresses his good will by putting all of his three hundred pounds behind a smile and a hearty good morning. Mrs. Zimmerman ushers in the six red-headed little Zimmermans who have been polished until they are as pink and shiny as thorough-bred Durocs ready for a live-stock show. People of all types and descriptions flit in and frequently usurp the rights of the leading personnel.

An altogether different "show" is staged by Bobby Smith and William Jr. They put on a real production in which they become the actors. After a heated discussion Bobby takes the star roles of minister, soloist, and usher. William Jr. becomes the congregation and is ushered in with proper and fitting decorum. The peculiarities of the minister are imitated by his understudy; parts of hymns are sung; announcements made, collections taken; and all the other regular business attended to. Peculiar and amusing? Yes, it may be; but it is the child's way of interpreting the world about him. He is an actor, not an observer, and best satisfies the promptings of his creative imagination by dramatic physical expression.

Proper Regulation Is Essential

Dramatic play should be given serious consideration, not only in the schoolroom but also in the church school, the church, and the community. It reaches

more than the physical being. It stimulates all life forces and forms habits of thought and action which determine future character and conduct. Play experiences leave indelible impressions. This fact is very evident to those who have tried to change the attitude of children whose play life has been unregulated, and whose environment has been such that the vices have been idealized.

Results of unregulated play.—Undirected play may result in what has fittingly been called the drama of arrest, that manifestation of the dramatic instinct which so frequently brings boys into the police courts of our large cities, boys who have been prompted to assume roles, the playing of which, while satisfying an inner urge, has resulted in arrest and incarceration.

Often through suggestion individuals lose themselves in dramatic imagination. There is an inherent desire on the part of every individual "to get experience by proxy, or enjoyment of borrowed fame," as G. Stanley Hall would state it. In response to this desire to experience what others have felt, or to reenact what others have done, the most horrid crimes known to man are perpetrated. A sensational newspaper account of a horrible murder or suicide, which to a certain individual may glorify the deed, quite often is sufficient to suppress those forces which in the past have inhibited him from such unsocial action. Police records show that crimes featured in newspapers are usually reenacted soon afterward in many localities. Motion pictures likewise which make their appeal to the "elemental emotions of blood and sex" are baneful in their effects. An objectionable film

shown through a city may precipitate ten or a dozen people into violence which brings them into the court-room.

Possibilities of regulated dramatic expression.— When we begin to study the self we realize the important place the dramatic impulse assumes in determining future relationships and conduct. It is the impelling force stimulating and supporting numberless activities, physical and spiritual, whether or not we are conscious of the fact. In many respects, we are puppets on the stage of life, pulled by the strings of environment, limited only by natural make-up. Being such, the true educator is he who takes from the hands of chance the strings, and directs action so that there will be personal development and no tragedies. This can be most successfully accomplished through applied Educational Dramatics.

Books for Reference

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George E. Johnson, *Education through Recreation.*

CHAPTER IV

What Is Meant by Educational Dramatics?

An opportunity to define Educational Dramatics is welcomed, because there are so many current misunderstandings in regard to its scope and meaning. While more or less mental confusion was to be expected at first, it is no longer necessary. A careful and scientific study has been made of the underlying principles which characterize and differentiate Educational Dramatics from other forms of dramatic expression, both professional and amateur. These principles can be stated; in fact, they have already been stated by those who have been pioneers in this educational field.

Definition

Educational Dramatics purposes to select, control, and develop the impulses of the individual which naturally and spontaneously find expression in dramatic activity. Its special aim is thus to secure the progressive development of religious experience in order that greater social usefulness may be attained. As stated by Emma Sheridan Fry,[1] "Educational Dramatics does not seek to train dramatic talent for the stage, or to coach 'amateur actors' for a 'show.' It cooperates with the universal instinct to develop the whole human being toward life and citizenship."

Outstanding characteristics. — The outstanding

[1] Educational Dramatics, Lloyd Adams Noble, publisher.

characteristics of Educational Dramatics may be described as follows: It is a natural method of teaching in that it travels with the child's instinctive desires rather than counter to them. Spontaneity, or the play spirit, marks its efforts, for it is not a forced but pleasurable activity. It attracts the whole attention of the individual—so much so that he lives for the time being the life which he is portraying, and as a result, attains the benefit of this regulated experience without the dangers incident to real life experiences.

The Test of the Educational Method

What shall be the test of Educational Dramatics? Is there any standard by which we can judge the integrity of our method? How are we to classify the several types of dramatic directing?

Form not indicative.—The form taken by dramatic expression gives little indication of its value. Types of presentation in accord with the principles of Educational Dramatics for one age group may be unsuited for those of another. The kindergarten child, whose life is almost wholly absorbed in imitation, will of necessity demand a different mode of expression from that of the adolescent girl, who has a private wire to the dream world and keeps her ear to the receiver most of the time. It may be well for those working with children of Primary and Junior age to say, "Don't show or tell the participants how to do a thing. Develop the dialogue and action through suggestion. Let the child initiate." This rule, however, may be violated to good advantage in the finger plays of early childhood. The teacher here may even go so

far as to move the hands of the "little tot" as he repeats the rhythmic lines. In the kindergarten it may also be found advisable to disregard the rule and to stimulate the child's spontaneous action through initial imitation. Of course a slavish imitation of the teacher or pupils should not be encouraged, but where the imaginative faculties have not developed sufficiently to rouse spontaneously creative activity, the adjustment of outer form brought about through imitation may be sufficient to impel inner activity and promote the growth sought.

Again, with older people in undertakings such as community pageantry the method must be changed to suit the group and the conditions. If methods of story dramatization are followed out—that is, the production is allowed to grow only by the process of suggestion and trial, as advised by certain individuals—confusion and discord will result. Group interest disintegrates unless a director in charge carefully plans the action and knows what should be done.

Finish not indicative.—The close attention to detail or finish of a production gives little information as to whether or not it has been "worked up" in accord with the principles of Educational Dramatics. While many of the dramatic enterprises directed by the educational method, especially those hastily gotten up in the classroom, appear crude to the spectator, crudity is never a test. In æsthetic taste and artistic finish Educational Dramatics may rival the professional stage. The writer had this fact forcibly brought to his attention after passing criticism on the presentation of a production known as "The King's Sapphire," given by the children of the Greenwich Settle-

ment House, New York city. Although the participants were not self-conscious and acted in a natural, unrestrained way, he at once said: "This is a fine performance, but it is not Educational Dramatics. These children are amateurs, and their methods are those followed by professionals." Afterwards he learned that the children had written the play themselves, designed the costumes, and used ideas of rhythmic movement and artistic grouping learned in the gymnasium and gathered through observation. He was therefore forced to change his first assertion and to come to the conclusion that no degree of perfection in technique is beyond those employing the educational dramatic method.

Development of participants the test.—There is only one safe way of determining whether or not any method employed in dramatization may rightly be called Educational Dramatics. It must be judged by the reaction of the participants to the production or other form of dramatic expression. Only an educational result guarantees the integrity of the method.

Mental Processes Involved

The mental processes evoked by Educational Dramatics are similar to those called into play in real life. Growth and development are not brought about by any "hocus-pocus" method. "Real life processes" are induced. The fact that the inner being is unconsciously or willingly mistaken in the interpretation of objective stimuli does not change the reaction. Illusion has the force of the actual.

Dramatic illusion.—Educational Dramatics creates what is known as dramatic illusion. In so far as the

individual is concerned, it differs in no essential respect from other illusion. As an example of this fact: often due to objective suggestions, mental susceptibility, and fixity of attention, objects dimly observed in the dark assume fearful form. To the individual these exist as imagined. His reaction to them is the same as to objective realities. They evoke similar responses and give similar emotional experiences. On the other hand, dramatic illusion evoked in play or pageant presentation makes "acted-out" scenes seem real. Even in such passive form of dramatic expression as photo plays individuals in the audience may become so much a part of the depicted action that they cry out with fright or weep in sympathy. Not long since the writer witnessed an exciting photo play where one woman entered into the depiction to such an extent that she arose from her seat and expressed herself by excited gesticulations.

To the person acquainted with the technique of Educational Dramatics the analogy between dramatic illusion and the other types of illusion will at once become apparent. The neutral background of the "stage-set," like the darkness in the example cited, assists stage accessories, such as properties and costumes, to create certain effects. Color, light, sound, music, grouping, movement, action, and certain mental states evoked by former experiences all have bearing on the several types of illusion. By observing the necessary law for producing dramatic illusion, the director of Educational Dramatic activities can regulate emotional experiences for distinct educational purposes. Thus the rich emotional heritage of the world's leaders can be passed on to child and adult life.

Difference Between Educational Dramatics and Professional Drama

From even the brief statement here attempted of the principles involved in "play methods" it should be apparent to the careful reader that Educational Dramatics occupies a field altogether different from that filled by the stage-drama directed by theatrical managers, which, for want of a better name, we shall call professional dramatics. Hasty generalization on the part of many people still causes confusion, however. Association too often connects everything dramatic with the commercial stage and accepts "dramatic" and "theatrical" as synonymous. Because of this fact it has been thought advisable to draw further comparisons between the principles underlying the two activities—the professional and the educational—and thus emphasize the general tendencies of both and the value of each to society.

The audience.—Educational Dramatics concerns itself with the participants rather than the audience. In fact, an audience is not included in many forms of Educational Dramatics. The teacher using dramatization in the schoolroom often gives all the children parts, if at all possible, even though they be such acts as representing trees and flowers in the stage-setting. In such a case there is no auditorium. All is stage—or, rather, fairyland—around which the curtains of imagination are drawn to shut out the things which would obtrude and mar dramatic realities.

Large community productions often almost absorb the audience, for the people become the participants. Who will say that the mother sitting in one of the

front seats, trembling with excitement before the curtain goes up, and who, when her child appears on the stage, proudly follows every movement and every line, is a mere onlooker? It is her production. She shares its activities. The boy who is allowed to paint certain scenery, the newspaper man who wrote some of the publicity articles, the merchant who sold at cost the cloth for the costumes, the lady who donated one of the properties for the stage set, the composer who wrote the music, the old man who was questioned in regard to some historical incident, and scores of others are likewise participants with those who take parts on the actual stage.

A directly opposite principle prevails with the commercialized drama. People in the audience are not regarded as possible participants, but are made spectators, and robbed of a chance to contribute to the success of productions. Pleasing the crowd is always the aim of the stage manager, never the development of the actors and other paid specialists. The professional personnel are thought of only as instruments in producing effects and judged by their ability to get ideas and emotions across the footlights. Dramas presented are usually staged for commercial, not educational purposes, and their success is measured by applause, commendation, and box office receipts.

Selecting the cast.—Since the aims of educational and professional dramatics are essentially different, it is quite natural that the methods of selecting the personnel should be dissimilar. A professional director desires specialized actors, people with physical and mental quality and training which will enable them to satisfy the audience demand. On the other hand, the

leader of a group in Educational Dramatics selects players who need the training the parts will give. Hence, the boy who is uncouth and rowdy may be chosen to play the role of a cultured and refined gentleman; the wealthy young man of ease may be assigned the part of the worker; and the flippant and carefree girl, the part of the home-maker.

In story-playing where the players are chosen by the children, and chosen because of fitness to play special parts or because of peculiar dress which will aid in carrying on the illusion, a necessary function due to a lack of properties and stage-setting, a different principle is necessarily observed than that used by the professional stage manager. The players represent the group and interpret in the best manner possible the sentiments of those who have chosen them. This same idea may be carried out in educational productions for grown people. A class festival in college is a class festival even though all may not participate on the stage. So can a large production belong to a community. Then it is not any one individual who sponsors, and presents a production, but a city or a certain neighborhood. There is a great difference. One is the product of the individual and a few professional assistants, the other the expression of the sympathetic and enthusiastic people.

Illusion.—Creative imagination holds an important place in Educational Dramatics. When physical representation is impossible it triumphs in bringing into the scene the desired effects. With children in the imitative period it knows no limitations. It accepts the clumsiest substitutes and clothes them as beautiful and serviceable realities. Rows of chairs quite easily

become railroad trains. Strange as it may seem, the inconsistencies of having to play whistle, bell, locomotive chug, and brakeman never seem to embarrass the self-constituted conductor. Even more startling incongruities are overlooked in such "make believe." In the mind's eye a feather transforms a small boy into a ferocious Indian, and a few lines drawn on paper, with the aid of imagination, become living characters. The ready mind of youth is always ready to accept, or make, the proper symbols to create necessary illusion. Nothing staggers him.

The Chinese in their national drama understand this principle of suggestibility. With them the making of the stage-set and the shifting of scenery becomes largely a mental process. A sign placed on a stick may state what a certain property is supposed to represent. In a production like the "Yellow Jacket," which has been staged in this country, the property man in plain view furnished the essentials as needed, taking them from a big property box and placing them there again as soon as they had fulfilled their purpose. As with small children, a stick with a horse's head or some similar make believe is sufficient to carry out the desired effect.

Among Educational Dramatic groups in America, illusion rather than reality of representation is the aim. By the use of neutral backgrounds which may suggest different moods as the colored lights are turned on them, and by the use of a few simple properties, an atmosphere is given to the production. The advantage of this method is that the mind more satisfactorily fills in the necessary details than would be possible were paints and properties employed. Even

on the professional stage this way of establishing illusion is growing in favor; but the general theater plan as yet, however, is that of doing most of the creative work for the audience. Professional costumers, scene painters, experts on lighting, and hired personnel in the theater usurp the rights granted by Educational Dramatics to the audience, and shut them out of the performance, making them merely onlookers. Theater spectators have little part in the program. They are interested, of course, but not as participants. The payment of their money relieves them of all responsibility.

Commercialization.—The American theater is a commercialized institution. It is not operated for pleasure, or primarily for the enlightenment of the people. It is controlled by business men for pecuniary gain. It would be inexact and unfair to insinuate that the financial motive prompts all actors and managers; yet it must be admitted that professionalization makes the stage a business proposition. It pays salaries, and incurs expense in promotion and production. In fact, each play is a speculative venture involving thousands of dollars, and hence it must "pay." Therefore its success is determined by box-office returns. This is a statement of fact, not a criticism.

It will be seen at once what effect such limitation will have on the types of production. The crowd to a great extent becomes the determining factor. If it is depraved and demands the lewd and suggestive performance, there are plenty of managers who seek to commercialize such desires. Financial necessity may almost compel others to compete in portraying life which to normal beings is not only obnoxious but re-

volting. When chided for allowing such objectionable features to be introduced the manager comes back with the statement: "I give tne public what it wants. When it demands something different and is willing to pay for it, then I can furnish such a performance. I know where my bread and butter comes from, and I am not in business for charity."

In Educational Dramatics the financial consideration does not exist or is of minor importance, and hence difficulties encountered by the professional management are obviated. Salaries are not paid. Participants take part for the pure joy of playing. Initial expense for costumes, properties, promotion, etc., is kept down to the minimum. Usually a small admission fee suffices to finance any ordinary undertaking. This eliminates the professional and makes possible the use of local talent.

The art of the people.—Perhaps as good a distinction as could be drawn between educational and professional dramatics would be to say that the one is the product of an autocracy which governs by certain well-established rules and precedents; the other is the expression of a democracy unfettered by tradition. Under these circumstances the latter is able to do, unblushingly, what the professional terms the impossible. It enjoys freedom in creating new forms and enlarging the scope and interest of dramatic production. The modern tendency is toward the latter ideal. The Little Theater, community festivals, and all types of Educational Dramatics are manifestations of this new spirit. While such may never do away with the professional playhouse, it is certain that they will give drama a greater place in community life and make it a thing

of the people even as music has become a community means of artistic expression.

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CHAPTER V

SELECTING THE THEME

GREAT care should be exercised in selecting material to be dramatized. The interests of the participants need to be considered. In case of children's productions this is particularly true. Certain types appeal to one age and will make little or no appeal to another. The play of the little child is imitative. For instance, it enjoys showing the way the rain comes down, and the way mother rocks the baby. The boy at the "Big-Injun" age, of course, does not like to play snowdrop. He wants excitement and action, and plenty of it. On the other hand, in the gawky, pinfeather stage, as Joseph Lee describes the adolescent boy, he doesn't have a strong desire to play Indian. He wishes to take the part of Sir Walter Raleigh, the courtier, the Romeo.

It will thus be seen that to carry out the purposes of Educational Dramatics, which is to use the instincts and impulses for educational ends, we must know the nature of these motives and how they are naturally expressed in spontaneous activity.

THE AGE INTERESTS

A study of child psychology is considered an absolute prerequisite in the selection of the lesson material for the graded Sunday school and day schools. Successful story-tellers also have learned, either by study or by much experience, the story interests of the

different periods and have adapted their material accordingly. A similar study and adaptation is necessary for all Educational Dramatic productions. The child's spontaneous interests and dispositions must be regarded. Only thus will the learning process be facilitated and complete selfhood developed.

The make-believe period.—The make-believe period has often been called the age of dramatic imitation. The child impersonates nearly everything with which he comes in contact. He assumes the attitude of father, mother, big brother and sister, and has no difficulty in acting any of the roles. Dogs, cats, horses, and pigs can likewise be impersonated—rather the lives of these animals lived, for he has the power of putting himself in the place of what he represents. He feels an even closer kinship to dumb creatures than to mankind, sharing more sympathetically with them in their joys and sorrows than he does with human beings. To him the trees, the clouds, and the winds have a life that can be interpreted. He sees nothing strange in taking the part of a sunbeam or a raindrop. Often he does this spontaneously. The world is still a "make-believe stage," and he can be the manager, property man, and the whole cast if necessary. Costumes trouble him little. They are not essentials. And as for properties, they are easily improvised. Boxes can become trolley cars, or boats, or tables; and sun-baked mud assumes the likeness of flaky pie crust. Any happening can be staged and, thanks to the imagination, there are never Philistines in the audience.

You may say, "Yes, we have plenty of secular rhymes and stories, dramatic games and finger plays suitable for children of this age, but what about mate-

rial for religious education?" That nature stories can be adapted to teach Christian truth will be quite evident to those who familiarize themselves with the work for the Beginner's Department of the church school. The Bible also is a storehouse of stories.

Where can better be found than those of the baby Moses or of the child Samuel? In connection with songs and with the simple rhythmic movement so suitable for this age both nature and Bible stories may be acted out and interpreted in a natural, "free-from-stagy" way. Suggestions and occasional assistance will suffice to direct the play activities of the children.

The imaginative period.—He who has lived the happy life of childhood, where time and space and matter do not constantly shut from sight the nymphs, fairies, and eery creatures of the forest and stream, would never think of robbing the child of the heritage of folk legends, fairy tales, and wonder stories, now made available to all children. He realizes the value of this period and, throwing aside all dignity, playfully goes hand in hand with the child to this enchanted world; and sophisticated though he may be, tries to peer under the curtains for another glimpse of the fairy queen who once held him spellbound by the touch of her magic wand.

Some children enjoy to the full this fanciful kingdom and linger long even after the gnome of age would drive them forever out of the fairyland into the world of reality. Others may never enter in. A few catch but a glimpse of the aerial forms as they are hurriedly pushed by. It is very difficult to say for just how many years the average person will eagerly drink in the secrets of this imaginative realm. We know, neverthe-

less, its value. The great leaders of the world—those with foresight, the creators and men of genius—have lingered long in this period, to some, seemingly, a time given over to foolish fancies. They regard it as the most profitable of all since it has given them the desire to walk in and to clear unknown paths for the human race.

There is an abundance of dramatic material for children of this age. There are the delightful books familiar to all who were ever initiated into the pleasures of childhood—Perrault, Grimm, and Hans Andersen. Then there are the "Wonder-Why Stories," which account the beginning of things—for religious teachers the chief source book being the Bible. And for the latter part of the period when the child is passing to an interest in heroic characters there are legendary tales and folks myths. All such stories, of course, do not lend themselves to dramatization but many may be studied, and the suitable ones selected.

As in the make-believe period, the child has the happy faculty of making dramatic illusion triumph over reality. Toward the latter part of the period, however, this faculty may not be so pronounced and there may even be a distinct aversion to such make-believe, especially with boys. When the dramatic illusion, characteristic of early childhood, is regarded by the boy as "kid play," the constructive imagination may be utilized more and more.

Certain types of motion pictures, puppet plays, and operettas are helpful in developing selfhood in that they make possible a satisfaction of the dramatic instinct. In them the fanciful creations are presented in an artistic and attractive way. The child should

not be so accustomed, however, to this type of performance that he will become discouraged in the expression of his own imagination. Such productions should be introduced to stimulate rather than to satisfy.

The heroic period.—The transition from the imaginative period of childhood into the realistic period is to the child like the awakening from a dream. He has been living in a fanciful world and, of course, reality comes as a shock. For a time he seems dazed and hardly knows just what to do. He is bored in the not doing, and equally disgusted at the suggestion of any specific activity. The games of childhood are "kid games," and as yet he has not found new interests. Shortly, however, he begins to pinch himself, so to speak, to see if the change has really occurred and that he is not again misled. Then he begins to investigate the new world.

He tests everything, and in getting excitement out of the effort and in competing with others, begins to take an interest in daring, spectacular feats. In the country this activity is really not harmful, since he usually stops short of breaking bones. The boy in the city and small town is often led into what to his way of thinking is "bully good fun with lots of thrills thrown in," but which may be carried out to such an extent that it becomes crime against society. Hence we see him in the police courts, and it looks almost as though nature in giving him his instincts which craved excitement and demanded daring action had willfully urged him on to his destruction. A careful study of this instinct, however, will show that such is not the intention. The impulse is essential. It trains

him to be a leader with initiative, courage, and aggressiveness. The evils following are the resultant of an improper opportunity for expression—rather the lack of a due means of expression. The task of a leader becomes at once apparent. He must furnish the proper outlet for this inherent desire.

The boy at this stage admires the heroes of the race—the big, rugged, elemental men. He likes action. In fact, he cannot long remain inactive and his constructive sense constantly keeps urging him to fashion —to create. He has a ready memory. He also has reached the stage where he takes delight in worth while accomplishments.

With such a background the drama makes one of the most fitting forms of activity to gain his wholehearted interest. The leader must remember, however, that not every type of production will appeal to him. He has outgrown most of the fairy tales and make-believe representations of his early childhood and will have nothing to do with them. But give him the chance to enact the part of a real, red-blooded conqueror, and he is in his sphere. He will hunt in books for fitting lines for his parts and will study designs that the sword and shield which he has made with his own hands may be fitting and superior to those made by his fellows.

We are all more or less hero worshipers, and so there is no trouble in finding material for dramatization. There are the old legends, the national epics such as those describing the exploits of King Arthur, Beowulf, and Sigurd. We need not leave history, since many of the characters, secular and sacred, appeal to boy life. What would be more fitting than

that a boy should portray the life of a Washington, a Robert Bruce, or a William Tell? or, turning to the field of sacred history, that of a David, an Abraham, or a Paul? The currents of emotion which tingled through the nerves of these men and made them great will stimulate their understudies and prompt to heroic and honorable action.

The period of group loyalty.—An awakening social consciousness characterizes this period. The boy who in the Indian stage was a little savage, selfish and egotistic, now joins himself to some small organization and begins to submerge his individual desires in the interests of those with whom he is bound by the inexorable laws of the group. "Loyalty" becomes his slogan, and so much has this idea become a part of his nature that he seldom "peaches" on the gang, even when refusal to do so may cause him suffering and punishment.

The boy is still a hero worshiper, but the hero assumes a different role. He is no longer the primitive cave-man type gloating in affairs of conquest which call for brute strength. He, as the boy, has become a member of society, and that demands loyalty and self-denial. Hence we find the hero the patriot who dies for the welfare of his country, the leader who is willing to sacrifice himself for some great cause, and the knight, gallant, devoted and chivalrous. As in the age of imaginative childhood, there is the desire to imitate and to deal with the fanciful. The boy becomes a "dreamer of dreams" and peoples his new world with ideal personages who accomplish spectacular results against stupendous odds.

The nature of the boy and girl in this period is quite

similar in many particulars. The girl is bound to the group, becomes less self-centered, but does not evince the same spirit of loyalty as is manifested in the boy. The boy is active, always on the go, while the girl may seem at times to be really indolent. Both are imitators, and it is hard to determine often which may become the more ludicrous—the boy affecting the manners of the hero of the gridiron, or the girl those of her favorite movie star who may differ altogether from her in temperament.

The awakening of sex consciousness adds a romance to the life of both which may be helpful or harmful, depending largely upon the ideal that has been created by environment. In the boy it is often well to stimulate the romantic spirit under direction. The imaginative nature of the girl, however, is such that only when she is abnormal is this necessary. She is by nature more of a dreamer than her brother.

The gang spirit makes possible larger undertakings of a dramatic nature than have been attempted before. Group loyalty is a new asset. There is a dramatic element in the gang itself as evidenced by the elaborate ritual of many organizations, the passwords, etc., which makes it a fertile field for work. Because of the inherent nature of the youth, historical incidents which picture altruistic leaders are especially valuable for dramatization. Emulation of such lives as those of Florence Nightingale, Nathan Hale, Joan of Arc, Sir Walter Raleigh, and even the gentler heroes of the Arthurian legends, will direct the romantic spirit into right channels. The missionary fields also have a great host of noble men and women whose lives might well be dramatized, and the Bible has some of the most

worthy characters for representation to be found in any literature.

Attention, however, should not be wholly given to the dramatization of historical incidents. Charades, dramatic "stunts," tableaux, and pantomimes may be used as popular means of entertaining, and rightfully handled they may prove educative. This is the age when the simple little comedy is especially attractive to the boy. He enjoys "taking off" the characters of peculiar people, and a minstrel performance always meets his approval. In the girl the desire for rhythmic expression is almost as strong an urge. She delights in graceful interpretive movements.

The period of romantic idealism.—Who does not remember the "storm-and-stress period" of life—the time when the creative imagination was most active—the years of wistful yearning and egoistic planning? Life was like a day in April, fitful and changing. What trips the mind took! No limitations were set to its activities and accomplishments. In the world of dreams, and often in the world of "things as they are," it translated its possessor to unknown places and stimulated him to unusual feats of skill and daring. Not until stern reality obtruded was there a cessation of romantic imaginings.

The egoistic reflections of youth cause him to feel different from every other person. He imagines certain talents and abilities which will open the world of knowledge and invention to humanity. "When once he settles down to business," he thinks, "once gets away from the restraints of school and parental authority, he will do things." Just here comes the conflict. Nature would make him a dreamer. Circum-

stances, on the other hand, shatter his hopes and aspirations by their "matter-of-factness" and compel him to think in terms of living necessities. This battle royal waged between inherent desires and environment causes distress and mental turbidity; and often evokes philosophic questionings which are distressing.

The person of this period is a lover. It is the age of emotional sentiment. Youth falls in love with the world, with friends, with boy and girl companions, and with the beautiful. He even falls in love with the evil and destructive. The loved is idealized. Nothing compares with it. Imagination gives it an added touch of attractiveness. This fascination may find expression in what has been termed as "mere gush." Usually, however, there is a deeper emotion which is safely guarded from the overcurious and inquisitive. Such sentiments are held sacred. Often one would never imagine them present in certain individuals were it not for the occasional unconscious expression of that which flames within.

Youth does very little alone. Cooperatively, work is undertaken, not because of obligation but because of affections. The gang spirit has given way to more intimate personal relationships. Sacrifice and self-denial are practiced that the ideal may be attained. The heroic makes a strong appeal. Many girls desire to become nurses and missionaries. Social service achievements attract boys. The great mistake of the church is that it has not recognized this inherent desire to serve and afforded it better direction. Unheeded this impulse soon fades like an unwatered flower.

Physical, mental, and spiritual activity characterizes this age. Young people want to be doing things. They

are wrapped up in the enthusiasm of achievements. Athletics, debates, literary and social accomplishments, or whatever may be the ideal, command their wholehearted effort. Sometimes this is the most productive period of life. Many of the world's leaders have attained their success and recognition before their twenties. Likewise, disheartening as it may seem, far the greater number of criminals are incarcerated before the same age. The desire for recognition and for the thrill which comes from idealized living plunges youth into disgraceful conduct as well as into altruistic service and worth-while creative effort.

The task of the leader of young peeple is to sense the hidden desires, longings, and aspirations of each individual (they cannot be studied *en masse*) and direct activities which will bring out latent qualities, promote clean and wholesome living, and stimulate high ideals. Educational Dramatics is especially suited to this purpose. It affords an opportunity for creative effort in any number of ways—writing of script, designing of costume, painting of background, harmonizing of colors, study of historical fact and customs, and interpretation of character. It enables the individual to romp for hours in the world of dreams, gives him the thrill of exultation which possessed the character he plays, and quickens within him an enthusiasm for righteous living.

Pageant productions are suitable for this age. They call for few or no star parts, allow for a large number of participants, and stimulate expression without embarrassment. In the hands of a capable director the play may be even more valuable. A "short cast" allows a careful study of individuals. Intimacies are estab-

lished. Directed play analysis emphasizes in a wholesome and acceptable way, the consequences of wrongdoing and the rewards of virtuous living. Facts gained in this fashion do not seem "preachy." Play experiences likewise leave vivid impressions and are not to be lightly regarded in moral training.

The choice of the play or pageant nominally should be left to the players themselves. The director, however, should direct them to worth-while dramas. If only the better productions are placed in the hands of players or committees who are selecting suitable material for dramatization, no embarrassing situations will arise caused by choices which would prove demoralizing and unsuitable.

The period of adulthood.—The characteristics of the adult period? One cannot classify the instincts of this period under one general head as has been done for the other age groups. The adult is motivated by what is left after the environment, good or bad, has stimulated or crushed the inherent impulses, plus the interests created by social and economic relationships.

Of these latter interests perhaps that of the family is the one which colors life more than any other. It furnishes the romance which man craves. The commercial theater realizes the universality of this appeal, and so caters to it. If it were used to portray life at its best, it would be helpful. Often, however, the theater as evidenced by the portrayal of relationships in which deception and every manner of intrigue are glorified and the sanctities of life are made subjects of jests, creates wrong standards and is made the means of tearing down rather than building character.

Demoralizing as have been certain manifestations of

this interest in the family, it also takes man back to the glorious days of his childhood. It enables the father and son to enjoy together the old rhythmic games; and it is not at all certain who gets the more pleasure out of playing "Pat-a-cake"—the parent or the child. Fairies once more are given a place in life, as are also the red-blooded heroes and martyrs of truth. The reawakening of this dramatic instinct makes it possible for adult life to be filled with all the richness and beauty which characterizes that of youth.

Charles Dillingham, one of the greatest psychologists of the stage, realizes that the family interest quickens the pull of all the old instincts and impulses in man, and so plans his spectacular pageant each year that he may meet this universal appeal. He furnishes the rhythmic movement and music of the kindergarten, the imaginative fairyland, the funny clown, the stunt man, the spectacular and thrilling features, the child impersonations, the reminiscent scenes which take one back to childhood, and even the tactful suggestion of sacrifice and sorrows.

Social Interests

There is a distinct value gained from enlarging one's social sympathy and understanding. New interests are thus created. Educational Dramatics accomplishes this. It, however, follows the laws of psychology in attaining its ends. It introduces the new in the terms of the old. It realizes that "blood is not red a thousand miles away" and endeavors to bring facts close at hand through some personal connection. It establishes a point of contact with the individual. Unless this point of contact is established through some interest, any

dramatic undertaking will be a failure from the standpoint of Educational Dramatics. For that reason an enumeration of some of the outstanding social interests may prove suggestive.

International interests.—There are certain interests which because of their universal significance may be called international. War creates many new points of contact. The same also may be said of commerce, art, religion, and great personalities. Three religions—Christianity, Mohammedanism, and Judaism—have focused the eyes of the world on a little, rocky, unfertile spot of ground—Palestine. Appreciation of art and culture has glorified Greece in our eyes, and drawn thousands of people annually to study the great masterpieces in Italy. Because of the influence of Marconi, La Fayette, Columbus, Garibaldi, Napoleon, and Florence Nightingale events in connection with their lives attract our attention.

The fact that coffee comes largely from Brazil, tea from China, and silk from Japan has acquainted us more or less with these countries and awakened a desire among us for an understanding of their customs and mode of living. Mention also should be made of the interest aroused in political science, international law, and world betterment, brought about by national conflicts and alliances. The late war is an illustration of this fact. Before we were actually involved in armed conflict, the majority of people gave it little consideration. But when neighbors, sons and brothers were in France many new interests were awakened—interest in the army, in individuals, in France and her people, in past history, in home problems and in new ideals.

National interests.—People are more interested in their own nation than in any other. It is the cowboy of our plains that is pictured on the screen, not the cowboy of South America or Australia. The Indian is American and has been one of the main characters in nearly all of our historical pageants. The Mountain Whites, the Negro, the Westerner, the Yankee, and the Southerner likewise are of national importance. We must also include in this classification the people of our new dependencies—Cuba, Hawaii, the Philippines, and Alaska.

The foreigner, in this country of many nations, brings with him many new interests. He usually comes with great expectations. He looks at our country as the land of liberty, a place where he will be allowed opportunity to express that which economic conditions and oppression have hindered in the Old World. He brings with him the heritage of the past —the arts, learning, and ideals. He has sworn allegiance to America, but he still loves the land of his birth, which is natural and nothing to cause us alarm. Loving the old country as he does, he is pleased to dress in native costume and to take part in any worthy dramatic production which will portray conditions with which he is familiar. In encouraging him to give such expression we put our stamp of approval upon the best of his racial heritage, and cause him to be influenced by it rather than the ideals of the slum district which too often is his home.

National movements—religious, social, political, and economic—offer interests which are almost irresistible. Little urging is needed to secure the hearty support of suffragists in staging propaganda for their cause. Dig-

nified men will appear ridiculous, put on strange garb and give much time and effort to represent their organization at a national convention, social or political. And for the sake of the church and its teachings, months of preparation will be willingly spent for a worth-while demonstration.

Anniversaries, such as the birthdays of great men, some of which are celebrated as national holidays, furnish occasions for community pageants or for smaller productions suitable for schools and other organizations—likewise, the celebration of such important anniversaries as the Landing of the Pilgrims, the signing of the Declaration of Independence, and the founding of churches, or societies.

Community interests.—Historical pageantry has been one of the most common forms of community expression within the past ten years. The values—social, educational, and æsthetic—have been appreciated, but the movement has usually resulted in but one large enterprise. There seems to be a feeling that the large pageant can deal only with historical subjects, and, of course, repetition every year is out of the question. Perhaps the misapprehension comes from the fact that organized pageantry in this country has usually represented historical incidents. It is not so limited, however. It can be made the means of expression for many types of community interests.

The interest created by the visit of a notable citizen, the return of honored townsmen, soldiers, or even victorious athletic teams creates occasions for dramatic presentation in which many will be eager to cooperate. Every local community from time to time has problems of vital interest which may be visualized to the indif-

ferent. Enterprising citizens with the welfare of the city at heart are glad to cooperate in such undertakings. When the value of dramatic expression as a means of education is made known commercial clubs, labor organizations, and other units in the communities will avail themselves of its possibilities since it will furnish the means whereby they may express their wants and their aspirations.

Educational recreation.—A certain value attaches to productions intended largely for recreation and entertainment. Humorous and unpretentious little farces or comedies interest and refresh players and audience alike. Old folks enjoy dressing up for character impersonations quite as much as do children and young people. A person who has been one of the players in a simple little neighborhood affair is acquainted with the real pleasure and enjoyment which comes from the rehearsals and the actual presentation. The worth-whileness of such production is shown in the animated faces and expressions of enjoyment.

Frequently individuals in the community may plan, write, and stage these little dramatizations for social functions. Often they may be played in some neighborhood home or lawn. Subjects of local interest woven in plots give them a freshness and suitability that does not obtain with copyright productions. Little harmless jokes, quips, and the portrayal of well recognized eccentricities may keep people in a happy mood for weeks.

Minstrels, mock trials, "take offs" on instructors, impersonations of musical organizations, burlesques "gotten up" for "stunt nights," simple dramatizations for literary society, club, or church affairs, and other

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like productions, all have their place in the educational field. Greater values often accrue from such presentations than from those directed solely for educational ends.

The Text

Great care must be exercised in selecting dramatic material to be used in religious education. The same laws of selection which apply to the professional stage do not hold here. Other than entertainment or commercial values are to be considered. The day and place of production also complicates matters. Many dramas suitable for community hall have no place in the church auditorium, and some productions which could very well be staged during the week are not appropriate for Sunday evening services.

Play Lists.—The question, "From whom can we order dramatic material suitable for church use?" can now be answered. Three quite exhaustive lists describing plays and pageants have been compiled—Plays and Pageants for Church and Parish House, The Abingdon Press; Pageants and Plays approved by the Commission on Church Pageantry and Drama, Protestant Episcopal Church; and A Second List of Plays and Pageants, Womans Press.

Books for Reference

Joseph Lee, *Play in Education.*
Katherine Dunlap Cather, *Educating by Story-Telling.*
Anne T. Craig, *The Dramatic Festival.*
Norsworthy-Whitley, *Psychology of Childhood.*
Luella A. Palmer, *Play Life in the First Eight Years.*
Luther A. Weigle, *The Pupil and the Teacher.*
Percival Chubb and Associates, *Festivals and Plays.*

CHAPTER VI

STORY PLAYING AND OTHER SIMPLE FORMS OF DRAMATIZATION

The "make-believe" play of childhood is the most spontaneous form of dramatic activity. It is a natural and common mode of expression, prompted by inherent impulses and instincts. No one teaches the child to play house, store, church, funeral and circus. Often the "little tot" works out elaborate stories in which he assigns the parts to doll characters. Such spontaneous "pretend" activity blends with real life, continues for days, and results from no suggestion on the part of adults interested. In other forms of such spontaneous expression children work together in "make-believe" play. They assign themselves roles, and, putting on long dresses and other like accessories, that they may the better impersonate their characterizations, dramatize familiar stories with a seriousness and self-forgetfulness that is an unending astonishment to those who have not been initiated into the wonders worked in the world of "let's pretend."

As one is impressed by the great power of a Niagara, so is the teacher impressed by the irresistibleness of this "let's-pretend" spirit. It is the most potent force in the pedagogical world of the little child. Scientifically controlled it makes for efficiency in education. Hence a study of the methods by which it may be regulated for educational purposes is timely. This chapter purposes such a discussion.

Inducing Spontaneous Speech and Action

The first and most important requisite for successful educational dramatization is to keep action and speech coordinated and spontaneous. Only when dramatic life delineation is natural—undertaken in the spirit of all "make-believe" play—is it of the greatest educational value. Little or no benefit is derived from memorizing a part and producing it under direction which forces an interpretation. A stilted, unnatural theatrical performance results, which usually works injury to the player.

Questions and suggestions.—The enlightened leader does not direct with stern hand and set rules. She respects the inherent nature and desires of the children and invites their initiative. No sooner does she hear the clink of the cloven hoof of the ogre, coercion, than she bars the door, for she knows that just as soon as he enters all the instincts and impulses which have been serving as individual tutors will scuttle for shelter as people run from a thunder storm, and that nature's schoolroom will be turned topsy-turvy. Instead of saying, "Do this way," or "Don't do that," she stimulates self-expression and engenders enthusiasm by questions and suggestions.

The reaction of the child to the command, "Express joy" is altogether different from that evoked by the suggestion, "Your mamma has been away for a long, long time, and you have gone down to the train to meet her. There, now, she has just stepped out of the car. See, her arms are open to greet you."

Often a few words of introduction are sufficient to promote whole-hearted interest and spontaneity. As

an example of this point: in the playing of a certain farewell scene in a simple dramatization, one little child stood indifferently and listlessly by. She failed to sense the situation. When a suggestion impressing the import of the occasion was offered, her attitude was immediately changed. The production became real to her—so real that she actually cried when she waved farewell the evening of the final performance.

The child's viewpoint and limitations regarded. —For successful dramatization a sympathetic appreciation of the child's viewpoint and of his physical and mental limitations is necessary. Affectation and lack of spontaneity always characterize a production beyond the understanding of the child and out of harmony with his interests. A boy of twelve would be decidedly bored if cast for the part of a flower in a pantomimic dramatization. A girl of sixteen might experience pleasure in interpreting the spirit of the winds, the waters, or the forest; but who could persuade her early adolescent brother to take such a part? His self-consciousness and his physical limitations unfit him for rhythmic and interpretative movement. It is equally distressing for the child in the imitative period who expresses himself by large bodily movements and simple vocal mimicry to attempt extended dialogue and æsthetic group movement.

The new, likewise, must be introduced in terms of the old before it can be appreciated and made a part of experience. If the city child through dramatization is to be initiated into the wonders of the out-of-doors, he must be led gradually into his new knowledge. A sudden translation will confuse and bewilder him by its strangeness. Temperamental differences and physical

deformities or other abnormalities which make acting ludicrous must also be taken into account. In the final analysis, the regulation of dramatic activities involves a careful study of the individual player. The director must know the capabilities, knowledge, limitations, and interests of his personnel.

The spirit of the director important.—A successful teacher goes hand in hand with her children into the world of play. She cannot awaken interest and stimulate imagination unless she herself becomes a part of the dramatization. If she is cold and indifferent, the children under her direction, likewise, will be listless and play in a half-hearted way. Her mood is catching, and her attitude is reflected. Enthusiasm engenders enthusiasm.

A question put to child players may elicit a dozen different suggestions. Some of them will be apt; others farfetched. All must be received appreciatively, however, and the teacher must eliminate without checking spontaneity and naturalness. She must be sympathetic and must sense the disposition and needs of the different children. Some may need to be restrained to a certain extent—never snubbed. On the other hand, the reticent ones must be encouraged. Often it is wise to receive a suggestion made by a bashful or backward pupil, even though it needs to be changed before it can be incorporated in the general plan of the production. This awakens his interest. He gains confidence and feels that he has made a contribution. All children in a dramatization should be made to feel this sense of personal participation. When this is accomplished, speech and action spring spontaneously, and the played experience assumes reality.

A Written Text Not Essential

"Where can we find a suitable script?" is a query often made by those unfamiliar with the art of directing children's productions. A written script and carefully worded dialogue are not essentials; in fact, the educational method seldom encourages memorizing set speeches and parts. It relies upon the initiative and creative ability of participants. The lines of the production are those of the child, an expression of his life; and the action is that prompted by the dramatic situation as conceived by the players.

Dramatic imitation.—In the kindergarten and primary period mimicry assumes an important function. The child at this age, of his own accord, imitates such movements of nature as the scampering of autumn leaves and the singing of the winds. He likes to pretend that he is a dog, a horse, or even an engine. He also likes to reproduce such noises as the who-o-o-o of the wind and the rhythmic tick-tock of the big clock. He needs no written script to enable him to play his roles. He may be his own playwright and make up his plays as he goes along.

Often a "lesson thought" in the class of the church school may be dramatized. Then the simple dramatization may be almost entirely the product of the child mind. The teacher furnishes the outline and suggests action. The children in the spirit of play interpret the parts. Suppose the lesson tells of God's love for the flowers. The following sketch reveals the possibilities of such expression:

"I just wonder how the flowers would go to sleep in the autumn? How would they look? Do you sup-

pose they would rest their heads on the ground? And would they shut their eyes up tight? Yes, I expect so."

"And then God would send the snowflakes, and they would enter just as quietly as could be. No, they wouldn't make a bit of noise. They would trip in, oh, so quietly—just as quietly as mother comes in baby's room when he is asleep. Yes, and they would cover the sleeping flowers with a great white blanket."

"Why, yes, we can play it. But we will have to have some one for the flowers and some one for the snowflakes. Emma, which would you like to be? All right, you can be one of the flowers. Yes, you can be one of the flowers too, Olive; and you too, Norma. No, no we cannot all be flowers. Some of us must be snowflakes. Suppose we begin."

"First the flowers will come in. No, the snowflakes must not enter yet. They must wait until the flowers are sound asleep in their leafy beds. Yes, the flowers are wide awake at first, and then they go to sleep one at a time. . . ."

Common incidents dramatized.—Common incidents in daily life may be reproduced in classroom and home. The children of Teachers College at the University of Columbia have constructed a play town in which all the activities common to a town are dramatized. Goods are bought and sold over improvised counters. Cooking is done after the approved methods of the village. Social calls are made, and courtesies are extended. Of course such dramatization does not call for a written script.

Many social settlements teach health principles, accident prevention, home economics, and etiquette through

play activities. What better method for teaching accident prevention than the following: "Suppose we see whether we know how to cross the street. Now, remember there are autos and trucks and delivery wagons. All right, Mary, we will let you try it first." (The child dramatizes the way she would cross.) "Did she do it right? What did she forget? Yes, she didn't look up and down the street before she started. That is right, she kept her head down. A driver of a car might not see her at all, and she might not hear the noise of his approach. Does some one else want to try it? I am sure that we can learn how after a few trials. . . ." The representation may be played over and over again until all of the children are taught the proper method.

Impromptu reproductions.—A few days ago the writer observed one of the little girls of his parish passing down the street, dead to the world. Her lips were moving and she was making quick gestures with her hands. At the sound of her name she awoke with a start. Questions disclosed she was living over Charlie Chaplin's photo play, "The Kid." The query, "Why the gestures, Emma?" elicited the response, "I was just pretending I was putting the baby in another place." The incident was nothing unusual. Nearly every child with an active imagination lives over dramatic scenes he has witnessed. Often he acts them out with the assistance of others.

This desire to reproduce dramatic scenes and incidents may be exercised for educational profit. It already has been put to use by certain dramatic directors. Primary children in the Ethical Culture School in New York city, at their own request, re-acted a heavy

play produced by older pupils for an assembly exercise. It was first produced in the classroom and then later given before the whole school. Emma Sheridan Fry, in Educational Dramatics, recounts the following impromptu dramatic performance played at the Educational Alliance on the East Side in New York city.

"Miss Jesse McKinley, one of our most charming and capable class members, told the story, with happy gayety, explaining that it would thereafter be 'done,' first by the children who had practiced it some, and then that the children in the audience might come up and do it."

"The story played with gusto! The audience was breathless. No scenery, no costumes! Triumphantly the law proved itself. A performance that fully profits the player never fails to interest the audience."

"Thereafter, the stage, across which no curtain was drawn, was put at the disposal of the audience children. Cast after cast, assigned haphazard, mounted the platform, and 'did' the story with the greatest ease, unction, and delight. The verities of the situation regulated speech and movement. Real life processes resulted, and a corresponding dramatic illusion invested the whole. No two casts played alike."

Story plays.—A well-told story is sufficient to prompt dramatic activity. Especially is this so among the Latin races, and among such dreamers as the people of India. Indian children no sooner hear a story told than they " act it out." Chinese children, of their own accord, reproduce Bible stories taught in Sunday schools. The sacred festivals in the mission churches are usually celebrated by dramatization. The urge for

dramatic expression is almost as pronounced among pupils of our day schools who have been "acting out" stories in the classroom. They do not need to be urged to participate. They have an inherent desire for imaginative living and story-playing satisfies the inner urge.

In story-playing it is customary to tell the story to the children, emphasizing certain features. Dramatization then follows. At first the production may seem crude, and some of the pupils, especially the inexperienced, may appear self-conscious. Questions and suggestions, however, will lead them to a clearer understanding of their parts. The play is "worked up" by going over it time and time again. New material may be incorporated into the dialogue and new action added at each reworking. Cuttings also may be made. By this process of elimination, play analysis and synthesis, a story may be produced which represents the highest creative effort of all the child players.

Spontaneity characterizes the performance when it has reached this stage. As there are no "lines" to learn, there is no danger of stagey delivery. As no set action is rehearsed, there can be no stiffness or practiced gesturing. The children do not realize themselves as "doing a play." They frolic through the story in a delighted expression of their own ideas of it. Even on the final performance many changes may be made. If there be an audience, the player cares not. Indeed, player and audience may be interchangeable.

Original productions.—Often children are able to write or plan suitable productions. The scholars at some of the vacation schools have added new scenes to

STORY PLAYING IN CHINESE COSTUME

familiar stories. One dramatization witnessed by the writer portrayed the purchasing of the material for Red Riding Hood's cloak. Miss Alice Paine, the teacher of such a school, cites one instance of a little girl, who with the assistance of an older person on the costuming, wrote and directed a play at Lake Placid during her vacation period. Foreign children near the Campbell Neighborhood House in Gary, Indiana, on their own initiative produced a festival in the street before hundreds of fathers and mothers.

Greenwich Settlement, New York city, harnesses the dramatic instinct in its educational program. It is made the basic activity. The desire for dramatic activity provokes creative effort in music, painting, rhythmic movement, costuming, lighting, and writing. The need for appropriate music stimulates research and often prompts players to compose suitable selections. "Lines" also are written under such demands, scenery painted, and "stage business" determined. Quite elaborate dramas have been written and staged by these children with little outside assistance.

Prologues, Preludes, and Interpolations

Children's dramas are seldom complete in themselves. Unlike the plays of the professional stage, special information of an introductory nature must often be given before the drama proper can be appreciated. This is usually accomplished by means of prelude, prologue, and interpolation.

Prologues.—Prologues, which in Grecian and Elizabethan dramas assumed such important roles, have again returned and are frequently called into ac-

tivity. Educational Dramatics features them, not for the sake of their quaintness but as integral parts of the performance.

With children's productions, which often portray incidents and scenes rather than fully developed plots and themes, a prologue is essential, especially, if there is an audience. A knowledge of what has gone on before or what has been left out must be imparted in some manner. Absence of special accessories, such as costumes and properties, complicates the situation. This question presents itself: "How may we play this little incident without dramatic aids in such a way that both players and audience will be led into an understanding of the motif and an appreciation of its significance?"

Sometimes with smaller children it may be necessary for the director by a few introductory remarks to prepare proper mental backgrounds for presentation. A distinct advantage obtains with older children, however, if they are allowed to do the necessary research work to familiarize themselves with the facts and then make the introduction themselves. This research may be given to several players so that it may not be burdensome. One child may study the costumes of the particular people under consideration; another the natural setting of the play; a third the peculiar customs, modes of greeting, etc.; another the whole story of which the dramatization may be a part. The information gained may be written out and read if the players desire. It is usually much better, however, to encourage extempore speaking.

As previously stated, in story-playing it is customary to tell the story before dramatization. In the initial

stages of production the director usually assumes this responsibility. It is well, however, to give this role to the players after they have begun to enter spontaneously into the spirit of the production. Different ones in turn may be assigned to this part. The knowledge that such a privilege is to be theirs awakens an increased interest in the dramatization, and gathers into a whole the separate scenes and incidents.

Musical preludes.—A distinct value attaches to the musical prelude. It has an important place in children's dramatizations. Of course it is not expected that large orchestras or choruses of trained singers can be obtained. Such is not desired. It would be out of harmony with the simplicity and unpretentiousness which characterizes the spontaneous dramatizations of schoolroom and home. Other agencies may be requisitioned, however.

An appropriate piano number may strengthen the dramatic force of an incident, or it may through the principle of association create atmosphere and suggest desired moods. Children respond very readily to music, as has been demonstrated in the church school. Some "little tots" are so sensitive that even in babyhood their reaction to different types of music is quite noticeable.

Quite often in a dramatic program of a festival nature choral singing may assume an important part. An appropriate song as an introduction serves as a unifier. It makes the audience feel a part of the performance. The individual not only loses himself in the joy of personal expression, but also in the fellowship of song. Self-consciousness is forgotten in the pleasure of a common interest, and an attitude of com-

panionship is established at the outset between player and audience.

Interpolations.—Interpolations serve much the same purpose as preludes and prologues. They add color, create atmosphere, and advance the motif of the play through suggestion and explanation. Stage limitations may prevent the bringing in of certain incidents of vital importance. Frequently the child's inability to grasp the historic background or to get the historic perspective makes it difficult to act some scenes. Eliminations are necessary. Again, length or unsuitability of certain scenes may demand cuttings. Often an interpolation—a few words of explanation or music—is sufficient to bridge such gaps.

The function of these interpolations is similar to that played by many of the interludes given between the acts of the early miracle and morality plays. They are unlike the interludes, however, in that they do not confine themselves to "between-the-act" assistance. They defy stage tradition and appear unceremoniously in unexpected places.

The freedom from set and formal ideas of text and production makes Educational Dramatics quite friendly to this new aid which has been called into service. Dramatic cast reading, described in a later chapter, in all probability employs it to a far greater extent than any other dramatic form.

Introductions of players.—When players known to the child audience are to appear in character costumes, a pretty form of prologue groups the players on the stage before the beginning of the play. Each player may in a little introductory speech make himself known in character. Or a player representing pro-

logue may do the introducing. Such device bridges the way to dramatic illusion, and accustoms the audience to accept its playmates in unusual guise.

Aids to Dramatic Illusion

Free dramatic play does not require a host of scene shifters, property men, and stage artists. Nature furnishes the assistants. Imagination designs the costumes. Oh no, the adult doesn't see them. To him a bridal veil is just a piece of cheese cloth draped over the head of a little girl, and such things as glimmering fairylike garments are common school clothes; and Prince Charming is nothing but a barefoot boy with a wooden sword. But then he doesn't know. Age has blinded him. He thinks he sees, but having eyes, he sees not.

Suggestion, another of nature's assistants, does truly wonderful things with just a few properties. She hangs up a Japanese lantern and all the people, as if by magic, are clothed in elegant silk costumes, and one can catch the fragrance of flowers and hear the tinkling of pagoda bells. The spirit of exuberance makes a dead past speak, resurrects heroes, knights, poets, and martyrs, and allows them to perform once again the deeds which placed them among the immortals.

Costumes.—In costuming children's productions it is well to keep everything simple. The queen need wear no more elaborate gown than the servants. Some simple article of wearing apparel suggesting royalty—a gilded cardboard crown, or a piece of rolled paper held as a scepter may be sufficient to distinguish her from the other characters.

Odds and ends of cloth, crepe paper, and other like material may be cut, folded, or tucked and utilized in any number of ways in getting costume effects. House dresses, hats, and window curtains, available in any home, may be called into service to induce dramatic illusion. A hooded raincoat makes an acceptable garment for a Red Riding Hood. A blanket or shawl thrown over the head of a little girl at once suggests Indian, a cardboard helmet covered with tin foil translates a boy into the world of play as a soldier, and a bit of white mosquito netting draped properly serves as a bridal veil.

The teacher of imagination uses costume material at hand. Who would ever think of wrapping a child in bath towels that it might represent a white bear? Margaret Eggleston, in The Use of the Story in Religious Education, describes a dramatization where this was done, and done effectively. Miss Edland once needed a savage chief in one of her Livingstone stories. She did not want to black a boy up. Finally a big feather pompom was found. That was sufficient for the part. Louise Burleigh tells of a play in which an apron was used in five different scenes. Once it served its real purpose. Then it was in turn—a butcher's apron, a court train, a dress for a doll, and finally a wimple and coif for a girl entering a convent.

Properties. —The same general rules of simplicity and substitution, that apply to costumes, obtain with properties. Dramatic illusion does not suffer when makeshifts are employed. The ready imagination of the child accepts substitutes which to the adult may seem crude. Crudity does not bother the little youngster. He overlooks such a thing. The interest awak-

ened in what the object seems to him triumphs over actuality. The crude gives his imagination full play. The perfect in detail hampers his creative efforts and demands conformity. Invariably he will choose the former. Mrs. Mary Lowe states that in certain "bottle-doll" performances staged for experimental purposes a small house was needed. The children were given the choice of two—one hastily constructed out of cardboard, and one painted, and carefully made by a carpenter. Always the crudely constructed one was chosen.

Crowns, spears, reaping sickles, stars, crescents, and what not may be cut from cardboard. Hockey clubs lengthened and wrapped serve as shepherds' crooks. A curtain thrown over an elevated highbacked chair will make this easily secured property do for a throne. A few branches cut from trees suggest the out-of-doors. A piece of burlap tucked around a footstool gives it the appearance of a stone. Fireplaces may be constructed of boxes covered with red paper.

Those interested in proper accessories for Bible plays will do well to study The Dramatization of Bible Stories, by Elizabeth Erwin Miller. Certain chapters of this book go into a detailed description of Oriental costumes and properties and discuss methods by which they may be made. Miss Miller feels that a distinct advantage obtains in certain types of biblical drama through adherence to historical accuracy. As a result she has stimulated research, and by counsel and suggestion, assisted her child players to make their own costumes, properties, and stage-sets.

Stage-settings.—Stage-sets for children should be characterized by simplicity and suggestiveness. Elab-

orate, ornate, and "cluttered scenery" confuses and defeats the purpose for which it is supplied. In many classroom dramatizations stage-settings may be dispensed with altogether with no serious loss. Children can imagine desired situations. They do it in their own "make believe" play. Often, however, even where the schoolroom becomes stage, a few simple properties and hangings may aid in creating dramatic illusion. Appropriate colored pictures drawn on blackboards are helpful, as are also pictures, "cut-outs," and festoons of leaves pinned to the walls.

At times, curtains, draperies, and Japanese screens may be employed to good advantage. In home productions, sliding doors or portières may serve in place of drop curtains and enable players to make simple changes in costumes and stage-settings.

Grease paints.—At first thought it may appear to many people that grease paints have no place in children's productions. Paint and professionalism seem inseparable. Such is not the case, however. There is no greater, cheaper, or simpler aid for creating dramatic illusion than a little bit of color. A trial will convince the most skeptical.

Books for Reference

Percival Chubb and Associates, *Festivals and Plays.*
Constance D'Arcy Mackay, *How to Produce Children's Plays.*
Emma Sheridan Fry, *Educational Dramatics.*
Elizabeth Erwin Miller, *The Dramatization of Bible Stories.*
Mae Stein Soble, *Bible Plays for Children.*

Hilliard-McCormick-Ogleby, *Amateur and Educational Dramatics.*

Norman E. Richardson, editor, *The Dramatic Instinct in Children, Dramatics in the Home, Story-Telling in the Home, The Use of Dolls in Child-Training.*

CHAPTER VII

A MEANS OF TEACHING

In the use of play motives and activities in education there are two dangers. Some teachers in endeavoring to employ them for educative purposes overdo the thing by too much directing. Through tiring the child and killing all enthusiasm and spontaneity play becomes drudgery. The more it is forced and unnatural, the more its pedagogical value is lessened. Others, enthusiastic in the discovery of these divinely implanted interests and motives, feel that all that is necessary on their part is to furnish the proper mental and physical background and "let the child go to it." They work on the assumption that direction of play activities is not necessary—that the instincts and impulses are self-sufficient.

It is true that the spontaneous play activities of animals do fit them directly for future life. Among savage peoples, where the wants are few, the same may hold true; but in our complex civilization with its many demands on the individual, outside direction must be provided. One learns by doing. There is no denying that. But one may learn to be either an enemy of society or a desirable citizen. For instance the instinctive desire to be pugnacious asserts itself in every normal boy. Given the proper expression this impulse will be that which prompts him to champion the cause of the weak and to fight injustice and deceit. Given the wrong expression, it makes him

an outlaw—the cave man motivated by self-centered impulses. Breaking car windows is unsupervised base-ball.

The task of the teacher is to supervise, to guide the child's expressional activities. Play is purposive, but the child in his play must be helped to find and pursue wholesome purposes. Through play he can discover the joy of noble incentive, faithfully followed. As the tree takes from the ground elements necessary for its growth, so may the child in his play life gain knowledge and dispositions which will fit him for life. These values must be placed within his reach, however. The farmer studies his plants, learns what they need, and if necessary, supplies certain acids and limes. The successful teacher watches the child, and likewise, furnishes the proper mental and social stimuli for growth.

The question now before us is, What are the dramatic means by which the goals of religious education may be attained? That question can best be answered by giving examples and descriptions of successful dramatizations together with suggestions for dramatic projects.

Educational Dramatics Imparts Useful Knowledge

The impartation of useful knowledge is one of the aims of education. Dramatic method is able to accomplish this end. Biblical geography and biography, social and religious truths, health and hygiene all may be taught through dramatic production.

Teaching biblical geography.—Facts concerning climate, customs, locations of cities, rivers, and plains; distances and means of communication, all may be in-

terwoven into dramatic productions. For instance, a replica of a relief map of Bible lands may be worked out on a large scale in some vacant lot. A load or two of sand and gravel would assist materially. They are not at all essential, however. Mountains may be formed; a proper slope given the land; wells, seas, and lakes represented; and all other natural features, such as roadways, springs, pools, and gardens, duplicated. Houses, temples, tents, trees, boats, chariots, and other properties may be added as needed. With older children historic accuracy should be adhered to as nearly as possible. One of the advantages of the project is that it stimulates careful research, study, and observation.

Perhaps a few suggestions in regard to details may prove helpful. If a hydrant and hose are near at hand, water can be made to run in river courses. A little bit of cement will keep the water within the banks. A lake bed may also be made of the same material. An old wash boiler, bent into the desired shape, sunk in the ground and partly filled with dirt and gravel does equally as well unless it is too small for the scale of the reproduction. Twigs may be placed along the streams and roads to represent trees. Highways may be constructed by patting the earth down until it is quite level. Rocks and small stones placed in suitable places add natural color and serve as admirable hiding places for robbers and thieves.

A study of the wanderings of the Hebrew people and their subsequent entrance into Canaan would bring out many points of geographical significance, as would also the missionary journeys of Paul. Many of the main incidents of biblical history could be dramatized

by the use of "cut-outs," such as toy personages, camels, donkeys, sheep, and cattle. These "cut-outs" can be made of wood, cardboard, or even of stiff paper. Children enjoy making these necessary properties and accessories. Yes, boys will "take hold" of such handwork. In recent dramatizations attempted by the writer nine-year-old boys manifested more interest and showed more creative ability in designing costumes, making properties, and arranging stage-sets than did the girls of the same age.

Teaching Bible history.—Any method which will familiarize the people of America with the Bible—make the heroes of Israel stand out as living personalities—may be considered of special value; for to the average individual the Book of books lacks living quality. It should not be a forgotten record of an idealized past, but, rather, the resounding clarion call to nobility of life and to immediate service.

The drama will make it a living book, one which will challenge the attention of young and old. Suppose the story of David and Goliath—a favorite with boys in the Junior age—were to be "acted out." Immediately a point of contact is made with the Scriptures. The story must be told or read in the process of analysis. In finding out what type of character each person is, how he would dress, what he would carry, how he would act, and what he would say, repeated reference must of necessity be made to the particular passage from which the story is taken, and also to others which have direct bearing on the subject. The production becomes a problem—a center of interest; and although it may be crude as presented at first, it gradually becomes a more finished production and under

proper direction will teach a message which will influence future life.

Missionaries have employed the dramatic method of teaching religion to a people who are unable to read the gospel. Perhaps it would be better to say they have directed the dramatic activities for purposeful ends, for the dramatic instinct is inherent among all peoples. One Eurasian Bible woman in Burma goes from place to place improvising songs based on Scripture stories, and by the use of symbolism and dramatic action conveys to her people, who are for the most part unlettered, a knowledge of sacred truth. One of her favorite stories is "The Lost Coin," and her method of presentation is much like that used in story festivals which have become quite popular in certain sections of our country.

Even the professional theater has taught much Bible to America's great unchurched masses, as evidenced by the recent production in New York city—on Broadway—of the Book of Job, by Stewart Walker, an almost literal production of biblical script. The Drama of Isaiah has also been successfully staged, as have many more productions of a religious or semireligious nature. The "Wayfarer Pageant," the lines of which are almost altogether biblical, was shown for a month in the Madison Square Garden. At many of the performances the auditorium, which seats over five thousand people, was not large enough to accommodate all those seeking admission.

Interpreting social and moral ideals.—Jesus taught largely through parables, figures of speech, and symbolic language. It was a common means of interpreting truth in his day. The following excerpt from a

letter written by L. E. Linzell, a missionary of India, shows the practical use to which this method of expression may be put today in presenting moral and social questions. It explains in a far more understandable way the significance of the story of the Good Samaritan than could an abstract presentation:

"Recently I was invited by the Epworth League of Baroda to a social event which was to be held on the Mission Compound. On my arrival I found that a great company had already assembled. Facing the company a large square had been marked off by bamboo poles, about fifteen feet apart, with festoons of Asoka leaves draped from pole to pole. I soon saw that we were to be favored with an interpretation, from an Oriental standpoint, of one of the parables of our Lord.

"The event opened by a young man dressed as a well-to-do merchant with a pack on his back, advancing down the country road. The merchant seemed somewhat footworn and decidedly ill at ease; for he frequently cast glances from side to side. At a turn in the road six thieves pounced upon him, stripped him of his valuables, beat him with clubs, and leaving him half dead, made off with their booty.

"Very soon along came a Brahman of the priestly class. As soon as he saw the unfortunate man he made for the opposite side of the road. Next a high-caste merchant came around the bend, and after stooping over and looking at the man said 'Not in my caste,' and hurried on. Next was seen a trader riding along the road on a donkey. As soon as he saw the dying man he leaped to the ground and hurried to where he was. After turning the poor fellow over to see

whether he lived, he tore a strip off from his own turban and bound up the wounds. From his own water vessel he gave the wounded man a drink of cold water and then with difficulty lifted him on the donkey and carefully carried him to the next village where he was taken to the rest house and cared for.

"The whole parable was so well interpreted that it meant more to all of us than ever before. After refreshments we went home feeling the lessons of the Holy Book are particularly adapted to the Indian mind."

Teaching biography.—Would you teach your children facts about the life of Martin Luther, John Knox, or any of the other great leaders of the church? Then try a "bottle-doll" or "clothes-pin-doll" performance for their benefit. Methods employed by the writer to portray the "brand-from-the-burning" episode in the life of John Wesley may prove suggestive for other similar undertakings.

A cardboard house constructed by one of the boys represented the rectory. Bottles and clothes pins were dressed for the several members of the Wesley family. Charles Wesley, the baby, was a small medicine bottle with a white cloth wrapped around it. John Wesley was a larger bottle dressed in similar fashion. The father was a clothes pin garbed in clericals. A bit of white cotton made his wig. The other characters were also clothes pins. The introduction, story, and action were much like the following:

When John Wesley was almost six years old something happened to him which he remembered all the days of his life. His father was a preacher and had told the people in the village of their wickedness. This

BOTTLE DOLL PLAYER FOLK

angered some of them. On two occasions masked men set fire to the house, the last time in the middle of the night. No one saw them at their wicked work, and before people were aware of the fact the house was all aflame. The family escaped with difficulty.

Now, I am going to tell about it and show just how it all happened. This little, teeny bit of a doll is Charles Wesley, the baby. See, he is dressed in his night clothes. This one is John. This one with the wicked-looking face and with the tattered clothes is the one who sets fire to the house. But then I do not need to tell you all about it now. We can recognize the characters when they come into the scene.

Here is the house in which John and his parents lived. They are all inside now; for it is nearly midnight. They are fast asleep. Everything is quiet, just as quiet as can be—not a thing moving. Yes, there is too. See, 'way down there in the shadows. See that head. (Head of the man who burns the house is stuck out over the edge of the table. This figure and the others are moved as the story indicates.) See how carefully he looks about one way and another. Now you can see his whole body. I wonder what he is going to do. He is sneaking—sneaking along in the shadows of the buildings. A dog barks. He stops a moment. He surely must mean some harm.

He is going to the house. He kneels down. Yes, and he pours some oil on the trash he has carried with him and lights it and runs away. See the flame (a piece of red tissue paper is pulled up over the edge of the table near the corner of the house). Now it is covering the whole side of the house. The roof is aflame. I wonder why some one doesn't see it and

cry, "Fire! Fire!" Pieces of the roof must surely be falling in by this time. Yes, some of the fire falls on Hetty, one of the older children. She runs to tell her father. They rush from the house. They are safe.

No, no, they are not all there. John is not there. They are all there except him. Father Wesley runs to the stairway. It is all aflame. He tries to climb it. It is too hot and the fire drives him back. He tries it again—and again. He cannot get through. John must have been asleep when the nurse told them all to come, for he didn't follow. Yes, he was asleep and didn't hear. The light wakes him. He thinks it is morning and calls to the nurse. She doesn't answer him. Then he smells smoke and runs to the stairway. The blaze scorches his face as he opens the door. He cannot get down. He runs back to his own room again crying with fright. He climbs on a chest of drawers over to the window. The roof over his head is now ablaze. He cries out to some of the people who have gathered below. The crackle of the flames drowns out his voice.

Suddenly one of the men below sees him. It is too late to get a ladder. Surely he will be burned to death. No, see, a big man is lifting a little man to his shoulders. This one reaches up to grasp the boy but falls. Again he is lifted up. This time he catches hold of John and pulls him out of the window. It is just in time; for the roof has now fallen.

All the people rejoice, John Wesley's father above all. I wonder why he is gathering all the people about him. They are kneeling down. And now he is thanking God for the deliverance. May we also thank God that he saved John Wesley, the founder of a great church, from the flames.

A short prayer concludes the story.

Teaching principles of health and hygiene.—The Child's Health Organization has used the dramatic method to spread propaganda among the children of America. Cho-Cho, a clown who demonstrates health and happiness through droll antics and humorous action; the Picture Man, who makes vegetables perform in miniature drama through the use of chalk; and the Health Fairy, who comes all the way from Fairyland to tell and demonstrate the results of health and happiness, are the main characters used.

Who can imagine the joy and pleasure a "really and truly" Health Fairy with lovely silver wings and a gown of moonlit mist might give to the children of an East Side district in New York city. They would listen to every word she said; for, of course, she could grant them "most every wish they desired." And if she promised to play only with those who kept their windows open and washed their teeth each day, why, all of them in the future would be very, very careful.

A picture man who could draw milk bottles, coffee pots, and carrots, and then with a few swift strokes change them into picture people who could talk would be no less interesting. Crayon pictures themselves are always fascinating; but pictures that play stories and rattle off rimes are truly wonderful. Just think of a beet or a turnip turning into a man, and of a converted milk bottle giving a health lecture. Surely, one who can bring such things to pass is a "miracle man."

Clowns also are attractions. They and the horseback riders and the animals make up a circus. My, my, what a treat it would be to have a circus on the street in front of your own house! Why, of course,

you would laugh at the clown's droll antics and try to comb your hair, wash your hands, and do other like "stunts" just as he did. That would be fun.

Educational Dramatics Creates Proper Attitudes

Christian education must of necessity concern itself with human attitudes. Man's attitude toward his fellow men and toward God determines to a great extent his future course of action. How to arouse sentiment and create new outlooks upon life also is the problem of religious educators. Religion should create an appreciation for all the better and ennobling things of life. The growing popularity of dramatization as a method of awakening social, æsthetic, and intellectual interests, and of creating and sustaining Christian bearing toward one's fellow men, indicates that it is serving a truly educational purpose.

Appreciation of art.—How to bring children to an appreciation of the best in literature, music, painting, and sculpturing is a problem of both religious and secular educators. It is not insoluble. Other nations have accomplished this end. Dutch peasant women wheeling their carts to market hum and sing the classics. Italians of America who work in the restaurants and even in railroad gangs, often, are familiar with the best paintings and sculpturing and will make attempts at reproduction. The Spaniards take an interest in the arts, especially literature, and their poetic fancy is given expression in verse. Through it they make known their joys and sorrows in love ballad and death song. And all over the continent will be found hand-

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workers who have wrought out pleasing designs in metal, wood, and stone—brass vases skillfully pounded out and engraved, wood carvings dexterously fashioned after well-known models, and other artistic creations expressing the initiative of the worker.

School children in many places, through the use of prints and pictures, music and literature, are made familiar with the masterpieces. The public art galleries, museums, libraries, and playgrounds, through story-telling and handwork, have also attempted the solution of many educational problems.

Dramatic activities, likewise, have been encouraged, that the æsthetic sense of the younger generation might be developed. It has proved itself to be an aid of the highest value. For instance, suitable dialogue is needed for the drama of Ruth. The familiar lines, "Entreat me not to leave thee . . ." become at once a part of the child's repertoire. A biblical tableau calling for exactness of detail is to be produced. The works of master painters are gone to as models. Figures on Greek vases, tapestries, and frescoes are studied for ideas of line, mass, form, and color. A knowledge of dramatic technique and an appreciation for the best of literature are gained through a reading of the classic plays and better poems and novels. Musical introductions and musical selections which are an integral part of the text cultivate a desire for better, worth-while compositions. There is scarcely an art which may not find expression through dramatic undertakings. Interest in histrionic presentation stimulates an appreciation for all artistic endeavors.

Patriotism. —Patriotism, in reality, is not taught through instruction alone. It is felt. Mere memoriz-

ing of preambles, learning the names of Presidents, and being able to recite a few patriotic sentiments does not make a good American; neither does birth. An immigrant coming from Russia or some other country of oppression may be more truly American than many native-born. This country may mean more to him. Perhaps it has freed him from an age-long bondage. He realizes that his property is safe; that his children will never see their father and mother dragged from their burning dwelling, maltreated, and killed. He thrills with excitement when he sees the flag go by. Is it strange? That is the symbol of the country which has given him his new birth.

True, one may never be able to awaken such a feeling of gratitude among all school children. They cannot sense the true meaning of freedom as they to whom it has once been denied. Through dramatization, however, to a certain extent they may be led into an appreciation of what the country has meant to its founders, its defenders, and its most devoted citizens. When the signing of the Declaration of Independence is "acted out," as it is frequently done in many of the grades in connection with American history lessons, an understanding is gained of the conviction, spirit, and sense of duty which dominated the men who had the courage to defy the mother country. Playing the part of Lincoln admits one into an intimate relationship with the martyred President. For the time being, one lives the part. Secrets and feelings that cannot be expressed in words become his. The same holds true with all spontaneous character delineations.

For instance, a certain college in the Middle West, at the time of the presidential campaign of 1912,

staged a mock patriotic rally. The band played, people in the audience clapped and cheered their respective candidates and the spirit of such a rally was duplicated in all the details. If I remember correctly, Woodrow Wilson, William Howard Taft, Eugene Debs, and Theodore Roosevelt were all present. A study of the political issues necessary for the characterization of the part of Theodore Roosevelt awakened a new spirit in the young man who took that role. His speech was not a mock affair to him. He put his whole soul into it. Roosevelt himself could hardly have been more moved in the declaration of the principles of the campaign.

The social aspects of the platform made a special appeal to the "understudy" of the Great American, as they would to any youth, for youth is the age of altruistic awakenings. He was stirred to his innermost being as he reviewed the injustice done the submerged classes, and he flamed with righteous indignation as he scathed the men behind the "Invisible Government" who profited by such iniquity. The reaction to the characterization was more than momentary. It determined what should be the dominant motive in a life, and proved in practice that an "acted-out experience" may have the force of a "real-life experience."

World-wide sympathy.—Would you create a world-wide sympathy in your church, a desire for the evangelization of non-Christian peoples? That is entirely possible if you start soon enough. A girl will always remember the need of India after she has felt the sense of depression and utter hopelessness which came to her when she played the part of a child widow in a missionary dramatization.

Proper attitudes toward foreign peoples may be evoked in many ways. Mothers in the home or teachers in the school may plan excursions into foreign countries. A box or a string of chairs may be the conveyance which takes the traveler to the strange land. Older children who have been prompted beforehand may be the natives in the villages entered. They can describe their houses, making great use of the "pretend spirit." They can also act as guides and show their mission stations and the hospitals where people are being treated. Perhaps they might add local color and make more vivid and lasting impressions by singing songs and conducting services in true native style. The journey could well be closed by sitting down to a meal characteristic of the country visited. Of course rice would be served in China and tea in Japan.

Under the direction of the missionary superintendent of the church school, doll exhibits, likewise, may be made. Different classes may assume the responsibility for dressing the dolls and fashioning miniature stage accessories. A boys' class would take pleasure in laying out an African village with its grass huts. A girls' class could blacken cheap dolls such as can be purchased at the ten-cent store and dress them in native costume. Dolls representing missionaries could be given the names of prominent men and women. On a special day when the different booths representing all the countries are completed, fathers and mothers and friends may come to see the exhibit. It may be that parents who have assisted the children in some of their planning of costumes and properties will receive more help than the children themselves.

Miss Mary Rolfe, of Champaign, Illinois, has been

conducting an unusually interesting course in missionary education in one of the churches. She has taken the part of a Mohammedan, and the high-school pupils with whom she has been working have tried to convert her to Christianity. All types of arguments have been advanced—many of them the result of hours of research into Mohammedan customs and Christian realities. In this study they have not only sensed the evils of non-Christian religions, but have also gained a clearer insight into their own religion and acquired a reasonable faith. And it has all been a great game—not an irksome moment in it.

Educational Dramatics Determines Character

Any educational system of training in religion is a failure which does not promote Christian conduct and build Christian character. Educational Dramatics does achieve these essential results.

It moves men to action.—The results attained by the production of the "Mass Movement," a pageant depicting the heart hunger of India for a gospel which satisfies the inner longings for soul peace, reveals the possibilities of dramatic expression as an evangelizing agency. This pageant was first produced in a corner of the India Building at the Centenary Celebration of the Methodist Churches in Columbus, Ohio. It attracted so much attention that it was made more than a side exhibit and was staged in a larger way. Later it was produced in the open before thousands of people. So vivid and realistic were the representations of village life that Bishop Warne, who was familiar with conditions in India and who frequently prefaced the pro-

duction by a few introductory remarks from his own experience, was so moved that he could scarcely control his emotions. As Jesus looked down on the city of Jerusalem and wept when he saw all the sin and iniquity, so the bishop and all others who saw the pageant production looked down upon the great need and soul hunger of India.

After the Centenary Celebration several of the missionaries from India went out, two by two, and produced the pageant in different parts of the country. Usually other people to the number of fifteen or twenty were asked to assist. A short practice before the presentation was sufficient for them to get their parts. Everything was given impromptu. The "verities of the situation determined action and dialogue."

The following excerpt from a letter written by W. H. Bancroft, one of the missionaries producing this pageant, gives an idea of the effectiveness of such method of presentation: "God is richly blessing us here [Washington, D. C.]. Last Sunday over one hundred and twenty young people in two churches came forward and dedicated their services to the Lord. We have had responses wherever we have had an opportunity to give the call for life service. Last Friday night in Annapolis, Maryland, fifty-nine of the younger life of the church came forward. One man holding a Ph.D. degree has allowed me to send his name to the candidate department. A member of the House of Representatives also came forward on the call."

Perhaps it might be well to cite another example showing that Educational Dramatics does move men to action. Students of a certain State Normal School a

few years ago were sent to a Hungarian quarter of a city to gather material for a Hungarian festival. The assignment at first was not at all alluring, for that particular part of the city was then famed for a recent murder and all of the inhabitants were regarded with suspicion. Mary Master Needham, in Folk Festivals,[1] records the results of the research:

"And so it was that four weeks from the day when Oak Street in the Hungarian quarter had first been the scene of such an upheaval of traditions, there was a gathering in the grove of the school to see a 'festival.' It was an Indian summer day, as if nature too had caught something of the spirit of the festival. In the audience were a number of dark-skinned, eager-faced, vital creatures in holiday attire. 'They are the Hungarians who taught the class,' it was whispered; and more than once the spectators turned from the games and folk tales acted out on the green to these eager, responsive people, brought to this grove for the first time, and bound to the class by a common tie of festal spirit."

In a similar way an approach was made to other nationalities, and the information gained, supplemented with written material, furnished a background for many festivals which utilized the Greek, French, Italian, and Swedish peoples. The value of these community festivals is summed up thus: "The change of front, the widened horizon that they gained in seeking the material from the people themselves, was inestimable. They no longer set these people aside, or ignored them, but through an attempt to place them in their historical backgrounds they became more powerful themselves

[1] B. W. Huebsch, Inc., publisher.

and understood themselves better, and, more than all, got themselves understood the better—a task that sometimes takes all of life and living to accomplish." Who can deny the character-building values of such experiences? The dramatic method involves the bringing into action of those resources of which character is made. Knowledge is put to use; sympathies carried over into conduct. It is through such living experiences that character is achieved.

Summary.—Thus we see how knowledge, culture, and other phases of the spiritual heritage of the race can be made a part of individual life by dramatization. Using this method, we may train the individual in the gentle art of getting on well with his neighbors. We can make his social sympathies what we will. Of course, not all educational procedure can make use of this method. A man doing research work in the field of natural science should hardly be expected to be enthusiastic over such a means of gaining this kind of knowledge.

Similar limits occur even in the elementary grades with certain subjects. Therefore the dramatic enthusiast should not let her better judgment become subverted in her desire to demonstrate an educational theory. She must consider that there are impulses other than those which prompt dramatic expression and at times the desire for their satisfaction is strong enough to demand their recognition. Drama should be used only where it will be the most suitable and effective method of teaching. That can be determined largely by the nature of the subjectmatter, the aims to be achieved, the interests and needs of the pupils, and the availability of capable leaders.

Books for Reference

Harriet Finlay-Johnson, *The Dramatic Method of Teaching.*

H. Caldwell Cook, *The Play Way.*

Winifred Sackville Stoner, *Manual of Natural Education.*

Percival Chubb and Associates, *Festivals and Plays.*

Norman E. Richardson, editor, *The Dramatic Instinct in Children, Dramatics in the Home, Story-Telling in the Home.*

CHAPTER VIII

HELPS IN PRODUCING

THIS chapter is written particularly for those who work with children, young people, and adults and whose interests demand a more finished performance than is usually sought in story dramatization and non-text productions. Much of the material is familiar to those who have served as play or pageant directors. It will, however, prove suggestive to amateurs, and may even give some new ideas to experienced producers.

THE PERSONNEL

The cast or acting personnel is the first consideration in Educational Dramatics. Other interests, such as artistic finish, entertainment value and "audience concern," are secondary.

How chosen.—Method of selecting the cast is determined by the type of production and its purpose. Classroom dramatic activities and large community pageants are governed by different principles. In the classroom it is the development of the player that is the end in view, and so children, protected from the embarrassment of a mass of onlookers, may be cast for parts for which they are dramatically unsuited, if such parts are a stimulus in desired growth. In large community productions, however, the purpose is to give æsthetic expression to popular sentiment—or to crystallize public opinion. This may require participants

of ability for the leading roles. Any one of several ways may be used in determining what persons should be assigned to the different parts.

A large production requires a committee which, under the supervision of the director, enlists the personnel. Often it is found advisable to allow one of the sponsoring organizations to assume entire responsibility for enlisting the minor characters of an episode. From a local school of expression or a gymnasium class may be secured members who have been trained in rhythmic and physical flexibilities. These persons may be prepared under their own instructors for their respective roles. From such instructors leaders may be found who, under the direction of the stage manager, will take charge of interludes involving special grouping and rhythmic movement. Especially does outdoor pageantry, which depends little upon dialogue, call for such experts in group and individual expressive movement and action.

For smaller and less exacting productions, personnel may be selected by a round-robin reading. Thus the interest and temperament of the players may be disclosed. A study of the reaction of individuals to the reading, as manifested in animated faces and responsive voices, will give many suggestions for the casting of parts.

Histrionic ability is not the only consideration. For instance, the part of the Christus would never be given to any person in the Oberammergau Passion Play who did not live the part in daily life. So it will be in communities where the cast is well known. The life and temperament of the players should approximate that of the individuals they personify. Otherwise some of

the playing, because of past association in the minds of the audience, may seem ludicrous.

Play analysis.—An appreciation for and an understanding of any intended drama is essential to successful production. In story playing and all other forms of Educational Dramatics this end is accomplished by play analysis. The director, guided always by the interest and maturity of the players, suggests, inspires, and regulates an investigation of the text. Adults enter more deeply into such analysis than children, but the same principle governs.

Careful play analysis obviates stage embarrassment and induces spontaneity and naturalness of action. Unnaturalness usually results from lack of knowledge. If the individual is led into an understanding of the play motif and into a sympathy with his role, he is seldom self-conscious. Such questions as, "What shall I do with my hands?" "How shall I walk?" and "Shall I speak loudly at first?" have all been settled.

Play analysis tells the why of action, explains certain types of entrances and exits, group movement, and all stage business that directly concerns the individual player. Through it he becomes a thinking part of a production, animated and eager, rather than a dull cog in the stage machinery. He does a certain thing, not because he is told to do it, but because he feels that such action is right. He also has learned that he has certain obligations to other players such as "playing up to them," and avoiding movement, noise, or other distractions which divert attention from the center of interest.

The wise director does not usurp the rights of players in matters of interpretation. Always he en-

courages initiative—makes even the minor characters feel they are living and vital parts of the production, not mere puppets to be moved at will. While the interest of the story must be clear to all, the detail of working it out, however, is confined to one individual. One master mind must determine group movement, relation, general action, and place and manner of group entrances and exits. The pageant director must be master alike of mass directing and individual development. He gains his ends by suggestion, however, rather than by coercion. The type of a leader who forces his own ideas of interpretation upon players and drives them unmercifully to their task (for under such conditions playing becomes a task) has no place in the field of Educational Dramatics.

Movement and grouping.—Grouping, especially in pageantry, is an important means to the end, which is effect. This is an art in itself—one obedient to the laws of pictorial composition, involving light and shadow, mass and line, the relative position of individuals, and related values of background, foreground, and center of interest. There is also æsthetic significance in grouping demanding symmetry and balance, not noticeable perhaps in detail, but which influences the general picture value.

The play director and the painter of canvas deal with similar problems. Both, in their undertakings, recognize the fundamental laws of pictorial composition. The task of the director in some respects is the more complicated. To give new sense impressions, create new interests, and stimulate emotions, he must constantly redistribute his characters. His stage pictures are not fixed, but continually changing. On the

other hand, he has an advantage. He may employ all the aids known to psychology in focusing attention—color, movement, sound, line, and isolation.

"Only one thing at a time happens on the stage." Hence all action should aim to bring out the dramatic situation as conceived by the players and director. Any action which does not add to the general effect is certain to be a distraction which will dissipate interest. Perhaps no truth is more often overlooked. Minor characters, unconscious of the fact they are injuring the effectiveness of a play, often attract the attention of the audience to themselves by peculiar antics and movements. Even on the professional stage unprincipled individuals may maliciously take advantage of the opportunity their parts give them, and in a spirit of spite muddle situations to the embarrassment of leading players. Such a simple thing as the flash of a gold pencil moved back and forth may be sufficient to divert the attention of an audience from the center of interest.

Securing dominance.—We may well give some consideration to means by which leading players may be made noticeable, and by which "big situations" may be accentuated. In display advertising, type is carefully selected, and judiciously placed so that it will "speak." The same general principle is applied in the stage art. Players are not scattered promiscuously over the stage or huddled together, but placed in certain positions that they may convey their message. The stage background should be such that the characters will stand out. The stage settings take the place of the white space in advertising. Bright colors may by their obtrusiveness preclude character dominance.

Frequently dominance may be secured by isolation of players. An individual when he speaks usually removes himself from the group. Both the movement and position taken help to make him a center of interest. Out-of-doors pageantry avails itself of colored costumes and bright properties to focus attention to leading players. Indoor presentation uses colored lights and "spots."

Perhaps no aid is employed more effectively in pageantry than mass and line. Consider what dominance is secured by placing a player in a prominent position and then focusing the attention of the audience and players upon him. A shift of a few players may make an individual the center of interest. Another shift, and he becomes absorbed into the group.

Painting on classic vases, color prints, and certain works of the old masters will offer valuable suggestions in regard to effective grouping. Examination of groupings given in books on pageant and play productions will also be helpful. Davol's Handbook of American Pageantry is unusually interesting to those directing outdoor festivals and pageants, since Mr. Davol in his capacity of investigator and writer has been able to picture many of the most noteworthy pageants given in America. For the reproduction of Bible scenes, especially those of the Nativity, Bethlehem Tableaux, by John K. C. Chesshire, The Gospels in Art, edited by W. Shaw Sparrow, and the Life of Christ as Represented in Art, by Dean Farrar, will render valuable assistance.

Aids in Creating Dramatic Illusion

Dramatic illusion makes an acted experience assume

reality. Such illusion may be assisted by judicious use of costumes, properties, stage settings, color, and music.

Costumes.—Woman's eternal question, "What shall I wear?" is put also by Educational Dramatics. What woman solves the problem to her own satisfaction? More difficult still is the problem of costuming a production. Not one but many individuals must be considered, and the mood, time, and type of the drama. A few general suggestions may prove helpful.

Never, except for uniforms and for costumes where historical accuracy and elegance demand exactness of detail, deal with professional costumers. Their clothes are usually tawdry, dirty, expensive, and merit no respect from the players. Costuming is part of the activity of an educational production. The less elaborate garments can readily be made in the community. They will be clean and will cost little more than those rented and may be of property value for future productions.

In almost every city and village will be found talent for costume designing. Old photographs, illustrated histories, Perry prints, and books on costuming found in public libraries will stimulate ideas. After the costumes have been designed and the material purchased and cut out, the task, rather the pleasure, of making, may be given to the participants or to a sewing class. A neighborhood sewing bee may be the order of the day. Allowing the participants to design their own costumes undirected may result in ludicrous creations. Often the desire to fashion after one's own preference may overshadow the suggested harmonies of a production. Only with small groups where there can be a

careful supervision, is it ever wise to give the entire initiative to the players.

Sometimes the town proves a veritable storehouse. Suitable and beautiful costumes come forth from generous attics. Heirlooms graciously appear—such articles as grandmother's wedding dress, mother's old party gown, a beautiful Japanese garment, lengths of drapery, scarfing, fans, lace, feathers, and what not. In certain cities are quaint and attractive folk costumes of the foreign born, to draw from. It is really surprising what can be unearthed by systematic effort. Such costumes are more significant than those secured otherwise. The necessary tuck here, the disguise of an age spot there, is a simple matter to be trusted perhaps to the skill of the player.

Each episode of the pageant and every character of a drama should be provided for as a part of the whole. Elaborate or striking costumes for ill-chosen episodes or persons may spoil the climax or finale by magnifying minor characters or incidents. There should be a reason for every design and every color. Otherwise there can be but discord which detracts from the central purpose of the production.

Bear in mind the value of substitute material in making costumes. Distance, light, and effect of contrast may lend significance to inexpensive cheese cloth, canton flannel, burlap, and netting, and serve every need of groups and minor characters. Many effects can be gained by painting and dyeing. Ingenuity, not goods alone, is the stuff of which often the most effective costumes are made.

Clarice Vallette McCauley thus describes the costumes designed for a dramatic festival by athletic

classes of Teachers College, Columbia University. The description reveals the possibilities of the simplest material: "One class, representing Amazons, made their special costumes of newspapers. The girls wore their regular gymnasium clothes—bloomers with black stockings and black sneakers. Skirts were made with strips cut crosswise from newspapers—the strips being graduated in length and sewed to a broad band of newspaper at the waist and held up by a three inch strip over the shoulders. The hats were abbreviated dunce caps—cones with a bunch of crepe paper gathered together in chrysanthemum effect in front.

"Another class reproduced a Chinese Dragon Festival. The girls went to no expense for personal costumes other than for green dye with which to color their stockings. A long rectangular piece of cambric or muslin was dyed to represent the body of a dragon. The head, of course, was made and painted by hand. This body covering was placed over the girls, who, in a bent position, walked along—hands on the waists of those in front. The first girl in the line manipulated the head. All that could be seen was the horrible and grotesque body and the moving green legs."

Properties.—Necessary properties for most plays and pageants can be secured with little or no difficulty. Even dramas which demand historical accuracy seldom present unsurmountable problems. Spinning wheels, old-fashioned andirons, firearms, and like articles are to be found in most communities. Properties which cannot be secured can usually be substituted. True such substitutes call forth creative ability of players and property men alike, but that is one of the purposes of educational productions.

From cardboard it is possible to construct crowns, stars, and crescents. Stiff buckram is invaluable. It can be bent into desired shapes for masks, headdress, and armor. Plaster-board painted or covered may assist to fashion any number of articles such as palanquins, high-backed chairs, and fireplaces. Nail kegs fastened together and wrapped with painted burlap very well take the place of logs. If a woodland altar to Pan or a rocky wayside shrine is desired, gray wall paper crumpled over a suitable frame gives the appearance of rocks and carries out the desired illusion. Almost anything is possible through substitution—great vases, old parchments, stone pillars, Oriental fans, helmets, and shields.

Frequently small hand properties may be used for any number of different purposes. Robbers have held up stores, and prisoners have escaped by the employment of such faked firearms as silver match boxes and table knives. Such properties which take the appearance of objects in real life surely can serve in enacted experiences. Exactness of detail is not essential. Clever substitution knows no limits. For instance, Louise Burleigh cites one case where a bright toy whistle was used off stage "to represent everything from the sound of a tug boat to the call of a policeman," and on the stage to take the place of a revolver, valuable family silver, a toy in the nursery, and part of a soldier's equipment.

Stage-setting.—Educational Dramatics conforms to the principles of the new stagecraft. It avoids that naturalism which seeks to duplicate in detail. Simple backgrounds are used and few properties and costumes. Atmosphere is created and the mood of the

production is furthered by suggestion rather than by exactness of reproduction.

The creation of the proper background—one that will not be obtrusive and yet one which will convey the desired mood and atmosphere—calls for individual study. General rules will not apply to the designing of all exteriors and interiors. The place of production also complicates the task of the producer. Who would think of employing like presentation methods for indoor and outdoor performances?

Indoor performances are served variously by curtains and screens. These with a few properties may suggest a harmonious background for the unfolding of a play or narrative. Curtains are especially adaptable for the presentation of the Greek Classics, out-of-door performances which do not call for an intimate treatment, Shakespearian plays, and religious dramas which demand imagery rather than the portrayal of harsh fact. For indoor house sets small screens seven or eight feet in height, are useful. They may be made of plaster-board which has been given a neutral color, or where colored lights cannot be used, screen frames over which different colored cloths or paper may be draped.

Often it is possible with a few touches to adapt productions to an existing background. A better setting could not be devised for the presentation of certain religious themes than a church auditorium. The atmosphere which it is ordinarily necessary to create is already there. For classic plays, especially the Greek, the entrance to a College building with its large pillars, may, with a few screens, be quite suitable. Outdoor pageantry avails itself of forests, hillsides, hedges, and

stretches of field. Landing parties in boats may appear around a natural bend in the river and clumps of trees may serve as screens for participants. Yet pageantry suffers limitation from the fixity of natural light and setting. Unity of place and scene are imposed, unless the audience itself be transferred from view to view as the production may require. These limitations are sometimes ignored, however. Night scenes are played in sunlight, and interiors are suggested by a few furnishings "brought on" to serve.

Color.—There is a distinct purpose in coloring. It is not alone used to please the æsthetic taste of the audience, but it is also employed as a means of giving tone or mood to the production. Different colors have distinct emotional effects on an audience. For instance, black alone or when blended with certain colors may give an impression of apprehension or horror. White suggests purity and cleanliness. Gray and the quiet colors are not intrusive and give one an impression of calm and peacefulness. On the other hand, bright colors when skillfully blended, suggest life and activity.

For indoor presentation it is well to choose a neutral shade for curtain or screen background. It will then take any desired color under artificial lighting and permit a variety of effects in any one scene or episode. Where lighting facilities are limited such pleasing results may be obtained with an automobile "spot light" shining through sheets of colored glass.

For outdoor performances the costumes serve to emphasize atmosphere and tone. Many effects, which on the indoor stage could be conveyed by dialogue, must, outdoors, rely upon color and harmonious grouping. For instance, leaders of groups are indicated by

brighter colors than other personages. Their actions will then be conspicuous. Red is a good color for focusing attention, but it must be used sparingly, for it has a tendency to kill the influence of other less compelling hues.

Experiment must ascertain color harmonies resulting from movement of different groups. Beegle and Crawford, in Community Drama and Pageantry, make the suggestion that a miniature stage of cardboard, proportionate in size to the one that will be used, be constructed and that the movements of the groups be represented by the shifting of colored objects. Others advise the use of spools of silk corresponding to the shades of group costumes, and for many of the larger productions dummy figures with accurately designed costumes have been employed and shifted backward and forward to ascertain the effect of every movement.

For the inexperienced it would be well to select neutral shades as far as possible in the color scheme. This will permit of a wider number of safe color combinations. When historical accuracy demands particular colors, then it is best to make the most of the situation and through experimentation determine the groupings which can be made without discord.

Music.—Music often assumes more than an incidental part in drama. It has an important function which cannot be relegated to other stage arts. It is a unifier which may do away with the footlights and make players and audience one through the common medium of song. It often completes and joins different scenes and episodes into an organic whole. Through association it creates local atmosphere of time and place. It touches the emotions, suggests dramatic

moods, and intensifies impressions. When spoken words fail, it goes beyond the limits of verbal expression and conveys the unuttered thoughts of the playwright.

As costumes, properties and accessories prepare a stage for a dramatic presentation, so does music arrange the inner stage of emotions. We are prepared to greet a change of personnel and to view scenes quite transformed when the musical prelude changes from the stately church hymn to a rollicking boisterous song. Weird foreign chants, stirring national anthems, dreamy serenades, Scottish pibrochs and quaint and attractive folk songs likewise create each its own respective background. Whatever the desired mood, and whatever the atmosphere sought, both can be created through skillful use of music.

Appropriate music influences the players, induces spontaneity of action, and also draws players and audience together into an intimate and vital common experience. The value of music was vividly impressed upon the mind of the writer by the presentation of a certain missionary pageant. A preaching service as conducted in India was dramatized. A few young people who took the leading parts and a chorus choir of sixty voices were taught, "Raja Yisu Aya," the great song of the India Mass Movement. This was the introduction given:

"We are in an Indian village. We have no church and so must worship out of doors. We are gathered in a street that we may hear the message of Him who has promised to give us soul peace. You are not onlookers. For the time you are native Indians. Those of you well up to the front are village Christians.

Those of you a little farther back, sitting cross-legged on the ground, are inquirers. You are very much interested and will clap your hands and sing the songs with the others. Some of you a little farther back are sitting on fences, and some of you way up there (pointing to the gallery) on the housetops are heathen, curious to hear the story of the missionary sahib."

It is needless to say "Raja Yisu Aya" gave color to the dramatization, and the other familiar hymns of the church, woven into the production, made the audience feel an intimate and vital part of the performance. Song led all into a new experience, permitted a sensing of the heart-hunger of a people for truth, and visualized the world program of the conquering Christ.

Whenever possible it is well to compose new music. Familiar compositions because of acquired associations may give wrong impressions. Also the work of a local composer is more likely to be in keeping with the motif than any music which may be selected. Even though it may not measure up to the standard of the masterpieces, it is an expression of community life, and Educational Dramatics aims to encourage all such creative effort.

Makeshifts

It is well to bear in mind that costumes, properties, scenery, music, and lights are employed primarily to create dramatic illusion, and that they exist not for themselves but for the sake of the production. Requisites? Yes, we may call them that, for in certain types of productions all may seem necessary, but they are not always essential. At times the desired effects can be gained without them.

OL OF THEOLOGY

In providing entertainment for the soldiers in France adults were often compelled to make believe in the same way that children do in their play life. In one production witnessed by the writer himself, a bench served as a piano. Another bench—which, by the way, tipped up during the performance—was used as a banquet table. Army uniforms were make-believe dress suits. An introduction something like this was given: "We are now in a luxuriously furnished house. This bench is a grand piano; this small bench is a Louis XIV chair. We are all society people in evening dress, as you see. When we go beyond this place we are supposed to be off the stage." Believe me, in this production dramatic illusion suffered no loss. An intimacy between players and audience was established at the outset. The spectators quickly became as one with the players and the production was enjoyed by the majority of the men better than could have been one staged with all the artistic helps known to the "professional."

Clarice Vallette McCauley gives an interesting example of how, through suggestion, she was able to use the imagination of a soldier audience, allowing it to furnish the proper mental background. "Five chairs only were on the stage. The leading character placed one chair with its back toward him, a second chair diagonally away from it the width of an ordinary fireplace. Then indicating with his hands to the audience he said, 'This is a fireplace—my fireplace. Behold me at its hearth.' He then seated himself, unfolded his newspaper and began to read. His wife came in and in a similar way used chairs for her little set."

Improper accessories.—Such frankness on the part

of the players is preferable to trying to mislead the audience by the use of improper accessories. A combination of white collar protruding above a Hindu dress, or mutton-chop whiskers on an American Indian, as described by Davol in his Handbook on American Pageantry, by their incongruity detract much more from illusion than would the frank absence of special costumes. Productions demanding national or historical accuracy are better not costumed at all than costumed incorrectly.

Books for Reference

Beegle-Crawford, *Community Drama and Pageantry.*
Barrett H. Clark, *How to Produce Amateur Plays.*
Constance D'Arcy Mackay, *How to Produce Children's Plays.*
Hilliard-McCormick-Ogleby, *Amateur and Educational Dramatics.*
Elizabeth Erwin Miller, *The Dramatization of Bible Stories.*
Constance D'Arcy Mackay, *Costumes and Scenery for Amateurs.*
Arthur Edwin Krows, *Play Production in America.*

CHAPTER IX

ORGANIZATION FOR A LARGE COMMUNITY PAGEANT

THIS chapter outlines a general plan of organization often used by those directing community dramas. When adapted to local needs and to the type of production chosen it may prove helpful. It is in no sense, however, a complete working chart. Those desiring detailed plans of organization should consult the reference books listed at the close of this chapter.

PRELIMINARY PLANS

Community pageants cannot be "worked up" overnight. Productions demanding the assistance of hundreds of participants and an initial outlay of thousands of dollars, require several months or a whole year for preparation, that the performance may be a credit to the community. Such a worthy and artistic presentation is then the culmination of an experience of educational significance to the many workers, and vindicates its community value.

Sponsoring organizations.—First, it is essential that one or more representative organizations sponsor the dramatic undertaking. That will assure it sound financial backing and moral support. By working through certain key men a hearing can usually be gained before Ministerial Associations, Chambers of Commerce, Rotary Clubs, Women's Federations, Choral Societies, and Art Groups. For propaganda purposes it is often

advisable to secure "out-of-town" speakers. First-hand reports from other cities in regard to the advertising values of worth-while productions will appeal to business men, as will statements in regard to the resulting unifications of popular sentiment and the interest developed in city problems. Women's organizations will be interested in the social aspects of pageantry; the church in the religious and moral values accruing from presentation; and art groups in dramatic technique.

Publicity.—By all means the support of local papers should be solicited. They can give publicity to speakers addressing different groups and can familiarize the community as a whole with the possibilities of dramatic presentation. Usually they are glad to accept apt, well-written articles.

The executive committee.—After an interest has been stimulated in the proposed production and cooperation of representative organizations has been assured an executive committee should be created to assume general and advisory responsibility for the pageant. This committee may be composed of one delegated committeeman from each affiliated organization. It should be authorized to handle preliminary production matters and to secure a director to whom will be assigned responsibility for all details of management, organization, and control. It should also make arrangements for underwriting the necessary expense and assist the director in the selection of proper committeemen.

Production Personnel

One capable person can direct a small play or pageant

and look after all details. It is always well, however, in a large production, to divide the responsibility. This simplifies the work of the director and gains the interest of the participants. A large community pageant demands an efficient organization, for often a hundred or more assistants are used behind the scenes, alone. Slipshod methods will not get results here where timeliness and accuracy are requisites of successful production. A plan of organization is essential. There must be the directing hand of an authority capable of rendering decisions and of assigning specific tasks to responsible lieutenants and heads of committees. Minor directors in turn must assume responsibility.

The pageant director.—The director is to the pageant as is the general to the army. While himself accountable to those who have given him authority, he is nevertheless responsible for the entire organization and control. He is the supervisor, the court of final appeal, the far-seeing leader. As commander-in-chief he must be the type of man who will easily win the support and confidence of his associates, for much depends upon harmonious relationships. A successful production will be impossible otherwise. He must know not only the technique and æsthetic side of producing but also the practical. He is both dramatic coach and promoter.

He outlines the plan of organization, appoints committees and subcommittees, delegates certain tasks to particular groups, and then sees that the work assigned is properly carried out. He is the master mind, the one who directs, and, like a great musician, he must be capable of detecting the slightest discord whether in script, stage-setting, or among the participants.

The business manager.—The business manager appointed by the executive committee attends to the collection and expenditure of money, publicity, selection and preparation of the place for the performance, methods of selling the tickets, and all the business in the "front of the house." Specific tasks are delegated to trained individuals. A leading banker may act as treasurer. He is accustomed to keeping accounts in a systematic, businesslike manner and has no conscientious scruples about refusing bills which are not approved by the director. He also serves as a check on the committees, that they may not exceed their separate budgets. A house or ground committee makes suitable arrangements for the place of production, building the stage, arranging the seating, etc., and also is responsible for ushers, ticket-sellers, and marshals. Every city has men who are promoters—salesmen, newspaper reporters, and advertisement writers. These men under the supervision of the director can "sell the pageant to the community." Enlisting the sympathy of the people is indeed a salesmanship proposition and will need newspaper help, bulletins, posters, and personal advertising.

The stage manager.—The stage manager appointed by the director is an assistant with specific tasks. The nature of these is determined by the size and type of the performance. He is the stage engineer, the one who controls the mechanics of the production. He is responsible, through his helpers, for such details as the raising and lowering of the curtains, shifting of scenes and properties, lighting effects, entrance and exits of participants, order and discipline behind the scenes at rehearsal and during the perform-

ances. He must be familiar with all stage business, script, cues, and action, and see that the production goes off smoothly.

Always he works in close harmony with the director. During the rehearsals he may take full charge in the absence of the director. He must be firm and practical, and yet approachable—the type of a man to smooth out disturbances and relieve embarrassment through his geniality and force of character.

Personnel committee.—It is no difficult task to get together a sufficient cast for a production which has been properly advertised and which meets with the approval of the community. Local advisers, however, familiar with local talent, should assist the director to select and interest those who will be most suitable for the different parts. For the minor roles an appeal can be made to the sponsoring organizations.

When the local advisory group has summoned available players these should be chosen by the director for their parts. Final decision is always vested in the director. In passing let me warn against promises or hopes held out by those in less authority.

The costume manager.—The costume manager, under supervision of the director, plans the costumes, assists in their making, and through his assistants has charge of the make up and dressing rooms. Strict systematizing is imperative in handling and storage of costumes. All costume belongings of each character should be bundled and the bundle tagged. The tag should be clearly numbered and marked with the name of the character, and of the player. (The Educational Players of New York City store each costume and all accessories in specially made envelope bags fitted with

inner pockets for shoes, belts, gloves, etc.) Players are assigned numbers and each player is made responsible for the completeness of his bundle. Those who have helped the costume department during rehearsals should attend the dressing rooms during the performance. The dressing rooms should be absolutely closed to outsiders, friends, relatives, and visitors.

The property manager.—The property manager with his assistants, following a list from the script, makes, hires, or borrows locally the smaller articles required in the sets and for the use of the players—flags, curtains, chairs, rugs, pistols, wands, etc. After the properties have been provided it is the duty of the property manager to see that they are properly distributed for use, collected after performances, and arranged in an orderly manner so that there will be no confusion in distribution at the next performance.

Manager of lights.—Many "effects" require colored lights and elaborate shadings. For these expert artistic and technical efficiency is required. The lights department must be approved by the local fire authorities. It may be necessary on the part of an amateur or even a professional to experiment time and time again before the proper color impression is made. After such has been done the cues for dimming and changing lights should be studied so that there may be no hesitancy or embarrassment to the participants caused by bungling or bad management. It is imperative to rehearse lights sufficiently before the first performance. Sometimes a special dress rehearsal in preparation for the general dress rehearsal is required.

Musical director.—Music usually takes an important place in pageantry. A chorus of a thousand or more

voices and a large symphony orchestra may be required. The need of a musical director is evident. He should be capable of enlisting the proper personnel. He should also be able to compose music as may be required, transpose, and adapt. He, of course, works in accord with the general director, and is under his authority.

Books for Reference

Beegle-Crawford, *Community Drama and Pageantry.*
Constance D'Arcy Mackay, *Patriotic Drama in Your Town.*
Clarice Vallette McCauley, *How to Produce The Seeker.*
Barrett H. Clark, *How to Produce Amateur Plays.*
Emma Sheridan Fry, *Educational Dramatics.*
Arthur Edwin Krows, *Play Production in America.*
Hilliard-McCormick-Ogleby, *Amateur and Educational Dramatics.*
Bartholomew and Lawrence, *Music for Everybody.*

CHAPTER X

TYPES OF DRAMATIC PRODUCTIONS

Types of dramatic expression are naturally classified in two general groups. In one group individuals assume the dramatic roles. In the other the roles are delegated to an inanimate stage personnel. Musical drama, exclusively religious productions, and "screen" plays deserve special consideration and are here classified as special types.

Individuals as Players

Individuals serve in one capacity or another as players in nearly all dramatic types other than puppet plays and similar productions.

Tableaux. —An interesting, and if properly presented, educationally significant form of dramatization is the tableau. The French words *tableaux vivant*—"living pictures"—express very well the idea. The tableau has artistic possibilities, and makes a strong appeal to the eye and to the æsthetic nature. At the same time participants may benefit in such presentation of fact and interpretation of character if correct educational methods are used.

"Picture posing" is one of the simplest forms this type of expression may take. By posing and gesture an attempt is made to visualize with a "stage picture" some work of art. Nothing makes children look at a picture more intently than to know that they, taking the part of the figures, are to attempt a living repre-

sentation of it. Intensive study will be given to groupings, postures, attitudes, costumes, draperies, backgrounds, etc., that the pictorial composition of the original may be duplicated. Aside from the dramatic values of such a study and acting, an understanding is given of some of the underlying principles of painting and an appreciation of masterpieces of art. Improvising costumes, properties, and backgrounds also affords opportunity for expression.

Much attention is given to pictures in the primary grades of the day schools, their values as educational agencies being fully recognized. The Sunday school also has always been especially interested in pictures. Fine reproductions of paintings are being furnished to illustrate Bible lesson stories. In nearly every Primary Department such pictures hang on the walls of the classrooms. Certain of them could serve as "picture-posing" models.

In England, notably at Saint Johns, Kennington, and at Saint Clements, City Road, London; also, All Saints' Church, Wribbenhall, much attention is given to the portrayal of religious facts in tableaux. A series of connected incidents as described in the Scriptures is usually taken as the subject for visualization. Many times the works of the old masters are copied—sometimes so accurately that photographs taken of such "stage pictures" closely resemble the original works of art. A harmonious spirit is invoked by the reading of suitable passages from the Scriptures during the display of a picture-pose. Fitting music may complete the desired effect. By such means it is said that the laboring peoples of Kennington and City Road are profoundly moved and, indeed, translated from sordid

and often miserable surroundings into an appreciation of the sublimity of Christ's character and of his mission. Thus are Christian facts invitingly presented in an age of commercialism, and a spirit of reverence summoned which not only lasts throughout the performance but manifests itself in transformed lives. A description of one such series of tableaux presented at the country parish of Wribbenhall in England with photographs of the attempted reproductions is given by John K. C. Chesshire in Bethlehem Tableaux. Those interested in such form of presentation will find this work suggestive.

The pantomime.—Pantomime, or dumb show, as it once was called in England, appears in so many different forms that to describe it intelligently is difficult. It has been anything from dancing of the most sensuous and vulgar type to the mute impersonation of biblical scenes, characterized by the highest quality of devotional spirit.

The Roman pantomime was a spectacular form of dramatic entertainment in which the actor or actors interpreted mythological stories through gesticulation and dancing accompanied by chorus singing. Pantomime in England is closely associated with the festivals of the Christmas season, and such stories as Aladdin, Blue Beard, Cinderella, Little Red Riding-Hood, and Mother Goose characterizations are acted out. These performances are especially intended for the amusement and entertainment of the children.

Pantomime may be adapted to simplest home productions. The mother may sing or read the story while the children depict it, using their own initiative in interpretation, costuming, and other details. Stories

may thus be acted time and time again, since the child at the age when this type of acting is usually carried on enjoys the repetition. As in the case of stories, the old ones, certain favorites almost known by heart, are liked best.

Miss Elisabeth Edland uses pantomime successfully in connection with the classroom work of the church school. She has also given public performances, several being presented at Wanamaker's in New York city. The children, under direction, have taken charge of these productions, designed the costumes, interpreted characters, and at times even written the script.

Dr. John G. Benson while pastor of the First Methodist Church in Brazil, Indiana, utilized to good advantage the dramatic instinct of high-school pupils. He afforded them an opportunity to act out biblical scenes in pantomime. This became a source of pleasurable recreation, broke up a dancing craze, and gave a knowledge of biblical history which could hardly have been attained except through Educational Dramatics. The great leaders of Israel thus imitated became other than uninteresting characters of a forgotten age. For these students they lived again as realities.

Charades.—"Let's play charades" is usually the suggestion of some person when the anxious query, "What shall we do?" is put to a waiting and expectant crowd. The charade is an old favorite—often a friend in time of need. In all probability it has saved more social functions from being dismal failures than any other group activity. To play charades the crowd is usually divided into two groups. One of these groups secretly chooses some word whose syllables can

be acted out. The other group or groups endeavor to guess what is being represented.

In playing charades it is customary to state whether the word is a common or a proper noun, and the number of syllables. Each syllable is acted out separately, and then the idea of the whole word is conveyed through action. Perhaps those who are unfamiliar with charades will understand the methods employed better if an illustration is given. The following charade was acted out by missionaries staying for a time at that delightful home for Christian workers just outside New York city—Wallace Lodge. The word chosen was "Springer"—acted out (spring-her). The announcer stated: We will act out a proper noun of two syllables. This is my first (several men hopped across the stage). This is my second (a woman walked across the platform). This is my whole (Dr. John M. Springer, one of the pioneer missionaries of Africa, who was present, then appeared).

Stunts.—Under this head should be classed the great variety of fun provoking dramatizations common to college literary societies, clubs, lodges, and young people's organizations. One who has attended a Christian Endeavor or Epworth League Institute, or taken part in a stunt night at a Y. M. C. A. or Y. W. C. A. Summer Conference knows full well the value of such spontaneous dramatic programs. Recreation may be the primary motive, but such amusement unifies all through the medium of laughter and cooperative effort.

The great number and variety of these performances prohibit a lengthy discussion of each. First, there is the minstrel show. Who has not joyfully and uncon-

sciously borne evidence on inaccessible parts of his physiognomy of a production staged several days previous? Then there are the mock dramatizations—the trials, chapel services, political conventions, oratorical contests, circuses, sessions of school, orchestra concerts, pipe organ selections, art exhibits, children's parties, county fairs, baby shows, and wedding ceremonies. "Take offs" on individuals furnish no end of amusement. Eccentricities can be magnified in such a way that even the person mimicked must laugh at the characterizations. Short comedy sketches, laughable little skits, harmless burlesques, and pantomimic interpretations likewise may well have place on stunt-night programs.

The masque.—Masques are dramatic productions which transcend the actual and by symbolism deal with the ideal and fanciful, introducing fairies, spirits of nature, and personified qualities such as Happiness, Hope, and Love.

In the simplest form of the masque—that used by teachers in kindergarten and in the Beginners' Departments of church schools—children imitate the processes of nature. They sleep like flowers during the storms of winter, covered and protected by the leaves of the forest. They stir themselves when the wind whispers that spring is near. At first peeping out, later becoming more confident, they raise their heads and sway back and forth to the music of the birds in June time. Animals likewise are impersonated. As birds, the children chirp and hop. They fly as butterflies. Such action is spontaneous, done without even suggestion from the teacher. A little child at this age sees no incongruity in being a tree in such make-

believe masque play. Children readily welcome the idea that flowers and forces of nature breathe, sing, and sleep just like people.

The masque serves well the joyous "out-of-door" festivals—such as the May Day fête—since any other language than poetry and any other stage than that beneath the open sky has a tendency to drive away the fairies and wood nymphs, jolly little brownies and peculiar little gnomes. Festal days without these would have no sunshine and flowers and music, and so could not be festal days at all. Who could think of the spritelike characters in a drama of Spring as speaking in other than rhythmic language? Prose would seem harsh and discordant. Fairies wear dainty slippers, not wooden shoes, and dance best to lyric melodies.

The morality play is a different form of masque. Moralities may very well be called dramatic sermonettes, since they have long been used as polemics against heresies, and also to other good advantages by the church, both Protestant and Catholic, to inculcate Christian virtues. Of the types which have been really constructive in their influence Bunyan's Pilgrim's Progress is a very good example. It, like many others, pictures the struggles of a soul against the personified forces of evil. Later moralities, especially those of our own day, are more simple than the masterpiece of Bunyan, and yet similar in content.

The play.—At the word "play" many pious people hold up their hands in horror and say, "Impossible! We couldn't even consider such a thing for our church," and yet the same production under the name of a pageant raises no question. So is nearly all dra-

matic expression dismissed. Association with the professional stage has branded any reference to drama or dramatics. Now a play is a play whether it is good or bad, whether it is produced in the church auditorium or on a Broadway stage, and since no one has given the educational play any other appellation which distinguishes it, we must of necessity discuss it under that name "Play."

There is nothing in the form of a play which differentiates it discreditably from other dramatic forms. True, it has a plot with its introduction, complications, climax, and *dénouement,* but so have many short stories, and they are not taboo. Pageant drama, which shares many of the characteristics of the play (it differs in few other points than in its episodic nature and its looseness of structure), also meets the approval of church people who are at all interested in the drama. Likewise the subjectmatter of the play does not justify faulty criticism, for a wide range of choice is open. Almost any subject may be treated, and treated in any number of ways. Surely, there can be nothing intrinsically wrong with a religious or moral theme or plot.

The play productions of the professional stage need not concern us here. As has been said, they are promoted for an altogether different purpose than that in which we are interested. This also is no place for the discussion of the values of Educational Dramatics. That has been treated elsewhere. All we need to say here is that if dramatic expression may be regulated to educational purpose, there can be no objection to the use of suitable plays to serve that purpose.

The play is a powerful means of expressing human emotions. It has been perfected in a way different

from that of many of the other dramatic types. In the hands of those who have evil intentions, or no intentions other than those which are commercial, its harmful effects can well be imagined. The same qualities, however, which make it a sharpened instrument of evil also make it a weapon of righteousness. Its structure is such that it leaves out the unessential and by means of artistic devices burns in its theme. An impression is made on the inner life of the observer. In the language of the stage it "gets him." In those churches which resent, yet need the emotional stimulus which was once evoked by the impassioned pulpit, it can speak; for it has power to reach the higher emotions in a way that is not offensive. It offers a means of moving indifferent men to action.

The pageant.—It seems that popular opinion would make the pageant the Bolshevist of drama. Nearly everything radical which looks as though it might overthrow the old order of producing is so named. As a result no one seems to be certain what a pageant is. People can tell what European pageantry has been, but the American sister has acted so strangely that there is some doubt about her essential characteristics. Unlike some dramatic forms, she did not spring full-grown from the brow of man; and it can hardly be said that she has reached the stage which Topsy called "growed up." She is one of the youngest of the arts—just developing, and as yet, like a young girl, makes promise only of the beauty which some day may be hers if her development is not retarded.

In large measure, her favorite moods have already been described and appropriate names given to them. She imitates all other dramatic arts—the Masque,

SCENE FROM A MISSIONARY PAGEANT,
"SIDDARTHA AND THE EIGHT-FOLD PATH"

the Morality, the Dance, the Play, the Musical Dramas, the Processional, the Passion Play, and many others. Perhaps it will not be tiresome, however, to describe her in another way than has already been done. It may give some idea of the many forms she may assume.

She has gone out into the green fields and danced with the fairies, now lazily drifted along like a fleecy cloud to the rhythm of dreamy music; and now, changing form and costume, lightly and blithely skipped to the melody of rippling waters. Some have labeled her in this mood Interpretive Movement.

At times she has become quite dignified and serious; so Puritanical that one almost feels like calling her Prudence instead of Morality, the name she commonly goes by when she assumes that air and mysteriously ushers in all the virtues and vices that one may be able to know them and save his soul from the damnation of evil.

As Miss History she sedately opens books and points out bright-colored pictures, showing the people of all ages—the savages in their native dress, early colonists in their homespuns, soldiers in brilliant-hued uniforms, and beautiful women dressed in strange and picturesque costumes.

Often as the child of the street she marches to the sound of martial music and gayly waves her hands as she leads column after column of khaki-clad soldiers; or, forgetting her dignity, she may act as drum major for a "callithumpian procession" or a circus parade; or, remembering past history, she may, ingeniously, use all her talents in designing beautifully decorated, flowered floats.

Every mood that has ever been portrayed through drama she attempts. She sings, she takes the role of the tragedian, and at times has even gone so far as to try "slap-stick comedy." Perhaps you can tell what she will be when she gets "grown up."

Dramatic cast reading.—Emma Sheridan Fry while director of the Educational Dramatic League developed a type of drama of especial value to the church and kindred organizations which are limited by platform space and stage equipment. She first brought the Winter's Tale into this dramatic cast reading form of play arrangement. Under her direction it was later developed to a practical completeness by the Educational players who made readings of it for churches, schools, club, and the Board of Education. She has since advantageously employed this method of presentation with other plays and players. She thus describes this new dramatic form, its presentation method, and its advantages.

"The story of the play is told by a single reader in text harmonious with the quality and style of the play itself. Embedded in this story text is the dialogue. The play thus runs in an unbroken stream, part of it told by the characters themselves in dramatic speech, part of it by the story reader.

"The advantages of such presentation are obvious. It makes possible a condensation without loss of clarity or dramatic value. It affords opportunity to comment and guide, to set forth the content of the play in sympathetic light, and to stress values, protect delicacies, and guard against misunderstandings.

"Production is characterized by its simplicity. There is no scenery, no character costuming, or other pro-

duction expense. Rehearsals are reduced to the minimum. The time is spent on the study of the play and characters, not on the detail of production.

"Distinct play and entertainment values accrue in such presentation. Plays requiring heavy production effects or massive crowd work may be brought without loss of entertainment value within the classroom or platform limit. Each reader characterizes his part. Yet the presentation remains a reading. Detail of acting, and all the give-and-take of production activity is avoided. Readers may readily, at different presentations, read different 'parts.' Physical fitness, or even sex, is not a limitation as in an acting production.

"In presentation the cast with manuscripts open are seated in a semicircle. They may be robed in flowing gowns, all alike in pattern and color. The story reader stands at one end of the platform. He begins with explanations in dramatic story form of the play, leading swiftly to the characters themselves, who in turn speak as the story calls upon them. Formalities of entrance to the platform, music, and other observances may lend dignity to the presentations. Simple cast reading, however, with the readers seated at their accustomed desks in the school room, does not fail in its dramatic appeal."

Inanimate Stage Personnel

Inanimate stage personnel dramatization is common to children the world over. Much of it can be classed as doll play. It, however, assumes many distinct forms, and often, as in the case with the puppets, attracts the attention of adults.

Puppet play.—Puppets are not new creations. Peo-

ple of nearly all countries have employed them in dramatic play. An almost infinite variety of these inanimate stage personnel have been fashioned. Some of them have been stiff and stolid, nothing more than crude dolls. Others have been cut from the hide of animals and used in connection with shadow-play productions. Great skill and dexterity has been manifested in fashioning and manipulating the jointed variety. Some have been ingeniously controlled by overhead wires; others, held in the hand, by small jerk wires pulled by the thumb and fingers.

In speaking of puppets, most of us at once think of Punch-and-Judy shows. We do our little friends of the stage an injustice to classify them all as comedy actors. Serious and even religious themes have been successfully acted out. Marionettes were originally little images of the Virgin. During the seventeenth century puppet shows built around the miracle and morality plays were very common. At a later date such plays as those of Shakespeare and Molière were given public production. Some of the better playwrights regarded such performances so highly that they paid no little attention to writing of suitable texts.

One so inclined can see puppet dramatizations of the old Sicilian epics in nearly any of our larger cities. The Italian people have brought with them to this country this remnant of their "festal heritage." Night after night the kings, queens, devils, knaves, giants, and angels of the puppet world perform. So much do they build themselves into the life of the people that the demise of a noble character causes real grief. He has been a hero in the "land of dreams" and will no

longer be seen. It is the loss of an intimate companion.

A movement is under way which seeks to revive an interest in puppet drama. Such plays as "The Midsummer Night's Dream" have been staged and staged artistically. Several companies are on the road. Many effects are possible in such performances that cannot readily be gained in other types of dramatization. Diminutive and glimmering fairies with silvery wings can float unexpectedly in view and as mysteriously disappear. And dwarfs, brownies, and other fanciful people of the wonder world can perform character roles in keeping with their peculiarities. The new art of the theater with its few properties, neutral backgrounds, and soft lightings, makes fitting settings for such performances.

Bottle dolls and projects.—Forbush, in his Manual of Stories, has shown how, in the present day, puppets may be used to good effect to illustrate story-telling. Bottles dressed as dolls serve as miniature stage personnel. While the story is told they are moved about on a table by the story-teller. Mary Lowe, who originated the idea of the bottle dolls, and whose methods of making them, introducing them, moving them, and assisting the children themselves in telling the stories are described by Forbush, has done valuable experimental work of a practical nature. In one village nearly all the children occupied themselves making the dolls.

To some extent already church-school leaders have encouraged the project method of teaching which uses a similar type of dramatization. Tiny character dolls which may be costumed to represent biblical and mis-

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Mary Master Needham, *Folk Festivals.*
Beegle-Crawford, *Community Drama and Pageantry.*
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Katharine Lee Bates, *The English Religious Drama.*
Stella G. S. Perry, *When Mother Lets Us Act.*
John K. C. Chesshire, *Bethlehem Tableaux from Behind the Scenes.*
Wade C. Smith, *The Little Jetts Telling Bible Stories.*

CHAPTER XI

TYPES OF DRAMATIC PRODUCTIONS
(CONTINUED)

CERTAIN types of dramatic productions, such as musical dramas, screen plays, and those dealing exclusively with religious themes, because of their nature demand special treatment.

MUSICAL DRAMA

Drama and music are two closely related arts. As stated before, they were brought up together. Their early home was the church, and their mother, Religion. It is not at all strange, therefore, that we should see them running hand in hand in their infancy, learning by experience, one pulling forward when the other hesitantly held back afraid to enter into strange and unfamiliar ways of expression. They are little more than children yet, full of caprice and the exuberance of youth which knows not the bounds of restraint. This is very evident when we consider the harsh noises now known as "jazz" which have recently been produced in the name of music, and the undignified and even shocking performances in the cabaret and on the stage credited to drama. Yet the early influence has not been for naught. Singly and together, they have given expression to the highest and purest emotions, interpreted life and elevated man from the sordid world of reality to the realm of the spiritual, and there re-

vealed to it the beauty and desirability of the virtues extolled by religion.

Singing games and folk dances.—At times the musical interest is subordinate to the dramatic, becoming merely an assisting art, accompanying and supplementing. Examples of this are such singing or rhythmical games of dramatic or semidramatic nature as "The Farmer in the Dell," "The Mulberry Bush," "London Bridge is Falling Down," and "Heigh-O-the Cherry-Oh"; or such as "This Little Pig Went to Market," "Patty Cake, Patty Cake," "Bean Porridge Hot," and numerous other finger and imitative plays. Folk dances, all classes of rhythmic movement, æsthetic and interpretive, and also the drama of primitive people, with its mimetic acting, weird chanting, and strange music, may also be placed in the same general class.

Dramatic songs.—Classification of dramatic songs compels us to go back before modern musical compositions. We must include Greek and Roman productions; biblical songs such as the "Song of Solomon," "Miriam's Song," and the "Psalms of Ascent or Pilgrim Sons," and the many songs of the Christian Church during the Middle Ages, since they early assumed dramatic form and were acted out even in connection with religious services. Some of the ballads sung by the jolly wandering singers, Jongleurs, Minstrels, and Meistersingers fall in line with these, as do also many folk songs, and certain recitative songs common to many people to-day.

The cantata.—The cantata was originally a musical recitative, sung by one person to the accompaniment of a stringed instrument—quite a different thing

from the present cantata, which may utilize an orchestra of one hundred instruments and a chorus of a thousand or more voices.

Its theme may be either sacred or secular. When secular it is usually a lyric drama or story sung to music, rarely acted out, although certain musical compositions of a dramatic nature which are similar to the cantata in some respects, are staged. When the cantata is sacred it may differ from the oratorio little other than in length, it being shorter.

Its chief value lies in its power of uniting large groups of people in helpful and pleasurable musical festivals. It also encourages an appreciation of the best in musical art, for its large choruses invite many untrained singers to participate. In the large churches cantatas play such an important part on special days that something would seem lacking if they were not given. An Easter without its special music would hardly seem an Easter.

The grand opera and operettas.—The grand opera in its present form will probably remain in the hands of the professional groups of dramatic singers, since the music, staging, and interpretation are beyond the means and talents of most local communities. Many forms of opera, however, are suitable for amateur productions. The little operettas for children picturing Old Mother Goose, Brownies, and Fairies—musical numbers interspersed with dramatic dialogue—have been quite common. At times they have been very well staged. Some of them have almost rivaled "Hansel and Gretel," the little opera for children.

Nearly every village and hamlet has produced its operetta of a comic or humorous nature—in reality

little farces set to simple and popular music. Some of these productions, as, for example, the "New Minister," have been quite popular in many churches. They are usually innocent, mirth-provoking little entertainments, many times given by the choirs for the purpose of raising money with which to buy music for church use. Often they have been the means of organizing and holding together groups of "happy-go-lucky" youngsters for chorus work. An occasional performance in a lighter vein serves as a relief from what to them may seem the monotony of the dignified church music. Only he who with a meager musical training has attempted to direct a small-town choir, should criticize such productions. Often they have been the stepping-stone to an appreciation and the rendition of the best in music.

Pageantry uses musical drama frequently. Distance may make it impossible "to get over effects" in any other way. Music also may give the color and atmosphere desired in a much more artistic manner than could the spoken word. At times the production may resemble the grand opera in many respects, and it is not at all certain but that a new dramatic form may be evolved from the pageant drama which will revolutionize the opera. Pageantry furnishes an opportunity for the development of new musical compositions, fitting expressions of contemporary life.

The oratorio.—A study of the history of the oratorio impresses one with the great contribution it has made, not only to the church, but also to the progress of music itself. Nearly all the great composers have given it their attention and added touches that it might be a more worthy means of expression. Many new

musical forms have thus been developed which have influenced by their richness of concept nearly all later compositions, both sacred and secular.

The oratorio ever since the days of its infancy, when with action, simple costumes, and crudely chanted songs it praised "God and the wonders of his work," has been concerned with religious themes. Unlike most of the arts, it has never forsaken the church, and has developed until it is now characterized by the highest quality of religious devotion and spiritual fervor.

It has been a modern prophet speaking to thousands. The great choral societies of the Old World have found it a most fitting type of musical production for their use. Such oratorios as the Messiah, Elijah, Saul, and the Creation have been sung by them time and time again.

Even America, backward about adopting classical music, and equally reticent about creating a new type of music which would be a more fitting expression of the "time spirit," has sung these great masterpieces so often that to music lovers many of them are as familiar as the nursery rhymes of childhood.

Screen Plays

Two distinct types of screen plays have been evolved. Magic-lantern pictures might be grouped under this head. They, however, resemble moving pictures in so many respects that they are not classified separately.

Shadow plays.—For a jolly, mirth-provoking social evening nothing can furnish more wholesome amusement than the shadow play. The action is portrayed by the shadows of people who move between a strong light and a screen sheet-curtain stretched in a large

double doorway, or before a specially arranged stage. Properties may be made of cardboard and costumes of newspaper. Many amusing and grotesque effects are possible. A story, the theme of which is illustrative, is read or recited while the action takes place. Many humorous ballads and stories lend themselves very readily to such presentation.

An outline, in part, of a poem by Longfellow dramatized by Stella G. Perry, in When Mother Lets Us Act,[1] reveals the humorous possibilities of shadow-play acting and suggests methods of presentation:

This is read while	*This is acted in shadows*
There was a little girl	"Little Girl" appears on sheet and makes a courtesy to audience. (It is better to dress up a boy in girl's clothes for this part.)
And she had a little curl	"Little Girl" lifts up a curl made of paper from "middle of forehead."
Right in the middle of her forehead;	She pulls it long and turns profile to audience and makes curl "bob."
When she was good she was very, very good.	Folds hand and looks upward, walks demurely across sheet.
But when she was bad she was horrid.	Sticks out tongue, stamps, shakes fist and is generally naughty.

[1] Moffat, Yard & Company, publishers.

She went upstairs	Steps of boxes pushed on scene at side. "Little Girl" mounts them. (Light screened. When light appears again, "Little Girl" and steps are gone.)
When her parents, unawares,	Small table and chair pushed on. Little boy in "grown-up" clothes, with cotton moustache, appears and sits at table.
In the kitchen were occupied with meals,	Represents her "Father." A little girl, representing "Mother," in long skirt, with hair dressed high, appears. "Mother" gives "Father" plate, knife, and fork, etc. (Light screened. During Darkness chair and table taken away and two big pillows put in their places.)
She stood on her head On her little trundle bed	"Little Girl" appears and suits action to the words.
And then began hurraying with her heels.	(Now you see why it is better for a boy to take this part.)

While attending a missionary conference at Asilomar, California, the writer was greatly entertained by a "stunt-night" shadow play, which laughingly presented missionary interests. Shadowed upon the screen China was operated upon by an awe-inspiring surgeon.

An anæsthetic was administered. A saw and other ugly-looking surgical instruments were used to make an incision. The operation seemed to be very successful, for an alarm clock, a tin pan, about twenty feet of small rubber hose and what not were removed. Admittedly this production had little educational value, but it harmlessly interested the young people and established contact with subjects designed for later definite educational and religious development.

Unique and serious values may attach to shadow-play productions. Through it effects may be secured which can be obtained in no other way. For instance, the direct impersonation of Christ under any other than exceptional cases like that of the Passion Play, given at Oberammergau, seems sacrilegious. Through shadow acting, however, a new field of biblical drama is opened and such representation is made possible. One of the most noteworthy productions of this type was the beautiful Christmas mystery play given at Maurice Brown's Little Theater in Chicago. The imagination clothed these shadow characters with a reality that could not have been attained by other presentation methods. A person felt that just behind the curtain was the Christ. He lived. It was his shadow that was cast on the screen. So real was the impression that one could scarcely refrain from tearing down the intervening screen and crying, "My Lord, my Lord."

The motion pictures.—The silent drama is, except for the public schools and possibly the newspapers, the greatest educational institution in America. Oh, no, it hardly regards itself as such. It aims to give pleasure to people, to present attractive performances,

that financial returns may justify production. But, nevertheless, reaching about eight million five hundred thousand of our population, as it does daily, it must be reckoned with as an educative force. It realistically portrays foreign customs, peoples, and news events; and yet, often to "get a laugh," it misrepresents. It unfolds the beauty and desirability of Christlikeness; and yet at times, it represents evil in such attractive guise that it is welcomed and acclaimed a virtue. It touches the emotions and prompts a person to live in accord with the best principles of God and man; and again it stimulates fiery passions through its suggestive pictures and turns out the individual a beast upon society.

Censorship has not adequately controlled it, and while at times its message is directly potent for good, it is often one of the most demoralizing forces in society. It is here and must be taken into account. Anathema will not better it. Only two avenues are open through which it may gain its proper place in society—a more rigid control of censorship, or a movement which will make it other than a commercial institution and place it on a par with our public libraries and public schools. Thus it may become an educational institution with a constructive program, one presenting photo plays which will satisfy the normal instincts of childhood and age, and promote wholesome intellectual and moral development.

Exclusively Religious Productions

Dramatic expression in no sense excludes religious presentation. Many types of drama have been adapted to religious purposes.

Missionary demonstrations.—The desire to picture the actual conditions of mission fields as a part of missionary education has led to the development of a type of drama which, for the want of a better name, we shall call missionary demonstrations. They have often been called life plays, or life studies. In content they are similar to the speeches of many missionaries—concrete pictures of life. They are acted-out representations of actual occurrences. Hence their effectiveness is usually due to their realism rather than to artistic merit.

Hospital scenes, native weddings, religious ceremonies, and such simple acts as grinding corn, making pottery, etc., are commonly chosen for portrayal. Many such productions are not presented on a stage but in booths before which crowds pass. Often players go from booth to booth. Thus one man may carry out his little act in sequence at the village mosque, in the home of a friend, and then in the market place. Frequently large numbers of player-people leave the booths simultaneously to join in the representation of a "funeral procession," a village wedding, or other enacted ceremonial.

The script of these productions is often a mere outline, like a scenario, indicating action rather than dialogue. Interpolations by the director, or some other person, emphasize and explain, as do the words which flash on the motion picture screens. The difficulty of staging such script becomes at once apparent. The task is one of mirroring life as it actually is. This almost requires a firsthand knowledge of the field pictured, for few productions have been made what some choose to call "fool proof"—those with descriptions

A SCENE FROM THE DRAMATIZATION OF
"DANIEL IN THE LIONS' DEN"

sufficiently clear to enable the uninitiated to be historically accurate and to give the local color and atmosphere necessary for illusion.

Bible story plays.—Chapter VI has dealt at length with the different types of story dramatization. Here we need but mention Bible story plays. Such plays may be of invaluable service to persons working with children of Primary and Junior age.

Recently teachers in the church school with which the writer is associated have been "working up" two Bible parables for a department party. The girls are dramatizing The Wise and Foolish Virgins; the boys, The Good Samaritan. The children have suggested many innovations. The girls had to have a bride in their story play, and so one was added. The boys thought it best to divide their little drama into two scenes. As was to be expected, they all wanted to take the part of the robbers, and it is needless to say that they acted this part with vigor and enthusiasm. The second scene which portrayed the Good Samaritan in the Inn permitted the introduction of much original dialogue and action.

The plays, of course, are crude—not finished performances. The stories, however, have become familiar to all—so familiar that players change parts at nearly every production. For instance, the person who takes the part of the Good Samaritan one time may be the robber or the inn-keeper the next.

Enthusiasm and spontaneity characterizes all the action. As in the free play of the school ground, the players throw themselves into their parts with zest and whole-heartedness. They are no more conscious of onlookers than are children about their games. In

fact, the dramatization has become a great game in which all take a part.

Programs.—The various church boards have endeavored to celebrate days of special significance to the church by means of programs of a dramatic nature. To a great extent these exercises have been made up of responsive readings, symbolic dialogues, recitations, solos, and choral selections. Now, there is a growing tendency to make such programs more dramatic by the introduction of processionals, antiphonal singing, and simple pageantry. Pantomimes and tableaux likewise have been introduced. Certain tableaux representing nativity scenes have been especially effective.

Passion plays.—Passion plays, or miracles, as they were called during the mediæval period, purpose to portray the Passion of Christ. There is no doubt that these productions, representing the Passion of our Lord, have filled an important teaching function. While there is a hesitancy on the part of the church to employ to any great extent such method of teaching in the present age, certain early dramatic rites remain with us.

Jesus asked his disciples to reenact one scene in his life—the Last Supper. They obeyed, and we as followers continue the same sacrament. We do not think of it as drama. It is not drama as usually accepted. Like processes are involved, however, and the values are the same as those gained through Educational Dramatics. The individual profits by reliving a past experience. Jesus understood the psychology back of such symbolism. He felt that if his followers, in the spirit of prayer and devotion, performed the sacred rite of breaking bread as he had broken it the night of

the Last Supper, association would awaken the emotions that had been aroused while he was with them. The sacrament of baptism and other manifestations of religious expression common to the Christian Church, evoke similar responses.

Certain of the Passion plays have had a marked influence on individual and community life. The one best known to us and referred to before, is presented every ten years in the little village of Oberammergau. This is in no sense a show—a spectacular performance. It is a solemn experience for the players and audience —a living over and beholding the life of our Lord and his disciples as revealed in the Scriptures. Preparation and interpretation are characterized by a spirit of piety and devotion.

The attitude of the people toward this production is revealed by the speech given by the parish pastor the Sunday before one of the performances. In this address he urged them to remember that they, simple country people, were not to hope to shine as actors. Their holy vow, he stated, obligated them to live, not alone act, in a way that would not bring a reproach upon the Christ whose Passion they were to portray.

With like motive animating religious drama, here and now, it cannot fail to awaken and quicken spiritual life and fulfill its solemn service to the church. It has a sacred office.

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Stella G. S. Perry, *When Mother Lets Us Act.*
John K. C. Chesshire, *Bethlehem Tableaux from Behind the Scenes.*

Helen L. Willcox, *Mission Study through Educational Dramatics.*
Percival Chubb and Associates, *Festivals and Plays.*
Katharine Lee Bates, *The English Religious Drama.*
Luella A. Palmer, *Play Life in the First Eight Years.*
Elizabeth Erwin Miller, *The Dramatization of Bible Stories.*
Bartholomew and Lawrence, *Music for Everybody.*

CHAPTER XII

WHERE TO USE EDUCATIONAL DRAMATICS

The results following the introduction of Educational Dramatics into the day schools have justified other educational agencies in their attempts to make use of dramatic interest to achieve their especial educative ends. While opposition is encountered in certain quarters to this method of teaching, because of a failure to understand the principles involved, and while this method has continued to fail when handled ignorantly or carelessly, it is daily gaining recognition from leaders in secular and religious education.

The Church

Educational Dramatics does not confine its activities to any one institution. The church as well as the home, the school, and community organizations may benefit by dramatic production. As the religious drama through the miracles and moralities once molded public opinion and promoted Christian living, so may Educational Dramatics preach a twentieth-century gospel.

Sunday evening services.—Vacant pews at Sunday evening services are a challenge to religious leaders. Some have responded by providing moving pictures and so gained a hearing for the gospel message. Others, beginning to realize the value of direct dramatic presentation, have introduced local missionary and biblical pageants and demonstrations with pro-

nounced success. Children alternating with young people have been used, and even adults have found pleasure and profit in the presentation of worthy themes. To the small church, especially, or one not wishing to finance a great undertaking, a means is thus furnished of stimulating a community-wide interest in religious subjects, and of increasing church attendance. A program of dramatic activities can and should serve as a training school in religious education.

Young people's societies.—Educational Dramatics may introduce into the young people's devotional meeting many innovations of special value. An occasional pageant full of local color will increase attendance and arouse enthusiasm for future work. A demonstration of a Chinese or Hindu wedding in connection with mission study classes will furnish a crowd for a missionary or life service appeal. Services in which a people of other days or of other countries are represented, such as a "Quaker Meeting," or an "Early Candle Light Service," have been directed by the author with success.

The "Quaker Meeting," of course, was planned, but there was no visible leader, and the young people spoke, or led in song as the Spirit moved them. A crowd of one hundred and seventy became participants and throughout the whole dramatic presentation, for it was nothing more or less than a dramatic representation of a service, there was a spirit of devotion, calm and yet searching, much like that which one notices among a devout and reverent people when they gather together for conference and prayer.

Missionary societies.—Missionary societies were leaders in putting forth missionary fact in dramatic

form. In the last ten or twelve years numerous playlets presenting missionary problems have been written. Many publicity organs for different missionary branches have from time to time printed short plays that are easily produced. They have also given helpful suggestions for creating interest in missionary fields by dramatic method, and often times their programs, especially those for the Junior organizations, have been almost entirely dramatic in nature. To so utilize the play activity benefits the children, helps hold together their missionary organizations, and stimulates study. Children thus can be made to feel that they are doing a teaching service, and that they are directly aiding those in need. Such instruction will early inculcate a sense of personal responsibility toward world needs.

Children's Sunday afternoon story hour.—The Metropolitan Museum of Art of New York city has for some time been carrying on a unique and interesting Sunday afternoon story hour for the purpose of teaching art. The Sunday the writer was present a crowd of perhaps four or five hundred children made up the audience. First a story woven about a selected work of art and the artist was told, much use being made of descriptions. After the story, pictures around which the story had been made were thrown on a screen. The children at once were able to recognize the characters mentioned and to pick out other points of interest. After the pictures were shown, a scene from the story told the week before was dramatized by several children who, during the week, had studied the story further under the direction of the instructor. Then the children were directed as to where they would

find the described pictures in the Museum. Thus use was made of the most valuable means of giving the children knowledge of the resources of the Museum opened to them.

Public libraries and playgrounds also have been making much use of a story hour for teaching, many of them playing the story after it has been told. Emma Sheridan Fry for some time conducted a Story-Playing Hour in the Educational Alliance Building, in New York city. It was held on Sunday afternoons. Large crowds came to hear and take part in the presentations. Nothing forbids such methods of instructing children in the truths of Christianity. Surely, it would operate as well in church as in hall or library and serve the purpose of religion even as it serves art and entertainment.

Social evenings.—The question, "Well, yes, that would be fine if we could all get together, but what could we do?" is always raised by those who are in charge of the social times for young people and children. The Church School Magazine has been answering that question by giving plans for using the dramatic instincts.

One Sunday school has a China cupboard. At certain times the children come to the church and play "grown-ups," using the dishes. Certain ones act as hostesses and serve, thereby gaining knowledge and practice of the proper ways of serving. In settlement neighborhoods and places where the children have no chance to learn such things in the home, such activities are very valuable. Children so instructed will know how to give added touches to their own homes, that will make them cheerful and indeed homelike.

Much entertainment results when the older young folks act out Bible stories in pantomime, or in the regular play style, using dialogue. For such productions the leader may well outline suggestions concerning the parts and the action, and give sufficient time for the players to work up interesting little productions.

If a mirth-provoking evening is desired, the crowd may be divided into groups and given outlines of moving picture plots to "act out." In such dramas, strings hanging from doorways very well represent prison bars, fat men chugging along with flash lights make admirable engines, and improvised costumes transform characters in an amazing manner. The acting and "working up" of the plots will furnish "side-splitting" entertainment for an entire evening.

Church conventions.—It is hardly necessary to state the use which has been made of pageants at large gatherings of church organizations. The World in Boston in 1911, in Baltimore in 1912, the Centenary Celebration of the Methodist Churches in Columbus, Ohio, in 1919, and the Congregational World in Boston in 1920 all have found in pageantry a fitting way to give expression to Christian truth. Missionary Boards and Young People's Societies at State, district, and national meetings have featured this type of expression. The 1920 International Sunday School Convention held in Tokio, Japan, created a special division of pageantry. And during the past year many of the State Sunday school conventions have made pageants an important part of their gatherings. Many short, simple productions have been selected and produced. Those which could be worked up during the convention period have usually been preferred.

The Church School

Many church school leaders and editors of religious publications, after having made a careful study of the possibilities of Educational Dramatics, have enthusiastically welcomed it as an asset to the church school. Educational Dramatics seems to have justified this recognition.

The study period.—Modern church school executives, appreciating the value of directed dramatic expression, are changing courses of study and revising lesson helps that the children may profit by this method of teaching. Results measured by interest in the curriculum and in the development of the scholars indicate the practicability of this new program of class activities. Department leaders who have given it a fair trial would not think of going back to the former methods of teaching.

While Educational Dramatics has been used more or less in the elementary departments of the church school, and although there is a systematic effort on the part of the few who realize its value to introduce it in the advanced grades, as yet the idea has met with little encouragement. The old notion which regards play as mere useless enjoyment is still current, and, of course, since the conception prevails that the church school is but a place for study and devotion, it is not at all surprising that there should be some opposition to a play program in connection with the Sunday morning study period.

Opening service of worship.—In the schools of many churches, dramatic expression has made the opening service of worship both attractive and

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educative. Some Missionary Superintendents, alive to the possibilities of dramatic presentation, have prepared short demonstrations, representing scenes of foreign countries and customs of other peoples, thereby not only giving the children engaged a valuable point of contact and sympathy with the peoples of the world, but also teaching a lesson to those who are in the audience.

When the demonstrations are "worked up" in the classroom as part of the study, attention being given to the principles of Educational Dramatics, valuable results are achieved. In case the church school is graded, programs of this type may be used at the department services of worship, or taken over to other departments.

The religious day school.—The church day schools of many communities and local churches have made use of the play spirit in teaching children. Dramatization has stimulated interest in lessons so that children have begged for added time in the classroom. Parents and the State compel children to attend the secular day schools. Compulsory attendance in church day schools is neither possible nor advisable. Hence the practical need of methods of instruction that in themselves attract children and make the work enjoyable. Dramatization serves this purpose, since all children like to hear and act a good story. It gives expression to spontaneous motives and will be a big factor in making any church day school a success.

Edgar B. Gordon, in The Church School, for April, 1920, thus states the value of the dramatic method in the church educational program:

"The gradual growth of the educational principle of

'learning by doing' has brought into play a larger measure of flexibility in classroom methods and has supplemented the former procedure of book study and recitation by certain individual freedom, initiative, and laboratory method. In a large measure the dramatic method is employed in accomplishing these results. Children are encouraged to act out every lesson which has any dramatic possibilities. This is resulting in a larger attractiveness for the school and a more normal approach to the child mind.

"I believe that there is a great and as yet untouched field for the use of this idea in Sunday school work and in the church services. Last summer at the Madison Religious Day School the experiment was made of permitting a class of boys and girls to dramatize some of the lessons which they studied. The very decided increase in interest which they manifested was a good indication of the value of the method. At a summer camp for children, conducted at Eliot, Maine, by Mr. Sidney Lanier, son of the famous poet, the dramatic method is employed solely in the religious training. Quite remarkable little dramas, based upon biblical themes, are devised and presented by the children."

Interdenominational and Nondenominational Organizations

Certain interdenominational and nondenominational organizations promoting religious interests have made effective use of pageantry and dramatics in their social, recreational, and educational programs.

Camps.—Boys' and girls' camps under the auspices of such organizations as the Y. M. C. A., Y. W. C. A.,

Boy Scouts of America, and State or district Sunday School Associations are excellent places to introduce dramatic "stunts," simple plays, and pageants. Mock trials and minstrel shows usually are favorites with boys. Dramatic ceremonial rites, clever comedy sketches of local interest, and camp fire programs appeal to girls. These mirth-provoking entertainments are never forgotten. Years afterward participants will laugh as they think over or narrate such scenes or events.

Clubs. —"Let's do something" is the actual if not spoken slogan of every boys' and girls' organization. Youth is eager and restless—longing for new experiences, not content with inactivity. His whole being cries, out, "Do, do."

Dramatics furnishes an outlet for the "let's-do" spirit. Gangs of "bad boys" and cliques of reckless and giddy girls have had their interests changed and been taught graciousness of manner and virtuous living through dramatic programs sponsored by Christian leaders in social settlements, community houses, churches, and schools.

In older groups of young people, serious study of plays and play production may well be given. With younger children, however, it is often best to make the dramatic activities but one of the program features. The ages and interests of players will determine the types of plays and pageants which may be produced. Under proper direction, the classics and many of the better one-act plays may be staged. Such has been done by organizations like Hull House in Chicago, the Educational Alliance, and the Henry Street Settlement in New York city.

The Community

The church should not think that its task is completed when it ministers to those who are regular attendants at its services. It has a further evangelizing mission—a duty to those who have become indifferent and to those who, because of environmental reasons, have never been led into an appreciation of the Christian way of life. It must project itself into the community life, not only as a leader in social and philanthropic undertakings, but also as an inspirer and a spiritualizer.

The present world, struggling from under the crushing weight of a heartless materialism to a spiritual awakening, hurls a challenge to the church. Thus and now is offered the greatest opportunity for service that has been presented since the time of Wesley. Yet how give the people what they crave, when they have spurned the usual methods of presentation? This question bewilders and confuses both preacher and layman. They hardly know how to meet the situation. The theater, while not prompted by religious motives, likewise begins to appreciate the present desire for the spiritual message. It sometimes presents religious or semireligious plays, and others which emphasize the nobler virtues, thus ministering to a class which the church fails to reach.

Dramatic presentation though commercialized and perfected by the theater is not necessarily confined to the stage. Recall our earlier statement that it grew up in the church, and when that institution lost its popular hold, it was the prophet which taught Christian truths through the homely and simple miracle and mor-

ality plays. It is still a prophet of truth, though it set up its pulpit elsewhere than in the church. As it once spiritualized an ignorant and demoralized people, it may now satisfy the soul-hunger of the present day. What Luther and Wesley have been in the past it may be in this generation—a living force which will draw the world to God. It behooves the church again to wield it as an instrument of good.

Holy and holidays.—All holidays offer a means of approach to the multitudes, and with care they can be made occasions of spiritual and moral refreshment. The common appeal of such occasions may be taken into account by the church in its own services and also for those interests which it may sponsor in the community. Pageantry is particularly adapted to the needs of these special days. Its nature excludes the vulgar and the crude, and makes possible lofty and æsthetic representations. It can unify, revive and spiritualize many communities where other methods have failed.

It may serve as a teacher of truth on a large scale. As Jesus and his disciples went from place to place telling their story of salvation, this herald of righteousness may preach the gospel to many who never enter the church. At times it may be necessary to stimulate new productions or inaugurate new traditions. At others, local ceremonials may be taken over and directed for spiritual ends. For instance, in New York city, on Thanksgiving Day, the children dress in costumes which they themselves have devised, and parade up and down the streets. In the evening, certain areas are blocked off from the traffic and the streets are left free for the older merrymakers. A church might, with the help of its young people, produce a street

pageant of such worth that it would make a lasting impression upon the thousands who annually crowd the streets to see the masqueraders, and might readily supersede the ordinary type.

No holy fête and festal day should be neglected by the church. Thanksgiving has in the past been celebrated in an altogether different manner than was originally intended by the Pilgrim Fathers, as evidenced by the small handful of people who usually attend the church service to render thanks, and the large crowd at the place of amusement. This day can very well be made the occasion of an event worthy of its original significance if a program artistic and stupendous enough to attract the attention of the whole community is staged. Similar methods of commemorating or celebrating national or religious festivals can likewise be planned, which will emphasize their significance and make them other than occasions of gastronomic and emotional excesses.

Annual gatherings.—Outdoor pageantry might well take an important place in all community gatherings such as County and State Fairs, Soldier Reunions, Old Settler's Days, and Plowing Matches. Thousands of people attend such celebrations annually, the chief attractions being the crowd, the spectacular events where men and women risk life and limb, and the racing. With but few exceptions, the appeal is altogether sensational and of a type which is not always productive of good. Most people, after a day of such diversion, come home tired and disgusted and unfit for their daily tasks. A performance utilizing the best talent of a county or district would add to the attractiveness of any such gathering and give satisfaction to

the æsthetic, religious, and intellectual desires of many people in the smaller, out-of-the-way communities, who are isolated, as it were, and unable to see the better performances, dramatic and musical.

Simple dramatizations for group meetings.—Even the more simple demonstrations of the church school can be a means of teaching religious truths and furnishing entertainment which is inspirational. In hospital wards, and homes for the aged and destitute are inmates who ache for touch with outside life. Older church school children may give dramatizations in jails. Shop meetings also offer an opportunity to a live church. Many men and women during their rest period eagerly listen to apt and well chosen dramatizations. The noon rest hour has been so used in the old country to teach history and literature. Often there amateurs go from place to place acting out simple folk tales and historical incidents. By similar methods in our cities, the church may interest individuals in God's message and his house.

The Home

Dramatics in the home? Yes, the home offers more opportunities for dramatic expression than any other institution. Finger plays, singing games, rhythmic exercises, tableaux, charades, puppets, bottle dolls, pantomimes, story plays, masquerades, and all "make-believe" play, as has already been mentioned, are common to homes where the play spirit has not been crushed.

Home recreation and dramatic festivals.—Happy the home which is made a place of play for all the members of the family—where father comes home

from work and gets his recreation in a wholesome frolic with the children, where mother keeps young in spirit and health by becoming a playmate and a partner in the games of childhood. Such a home becomes a center of common interest and understanding.

Seasonal festivals, birthdays, and special vacation trips afford pleasurable and profitable recreation. Consider the enjoyment which comes to all the members of the family through the home Christmas tree and the Santa Claus. Of course the father who puts on white whiskers and dresses in red garments which have been extended to proper proportions by several feather pillows, takes part in such dramatization for the sake of the children—that is, he states that as his reason. It is a question, however, who gets the most genuine pleasure—the children thrilled with excitement, the mother whose careful planning and effort has helped make the festive occasion a success, or the father who puffs and sweats as he does droll antics and jingles sleigh bells in imitation of "Jolly Old Saint Nick." Through dramatic undertakings this Christmas spirit can be kept alive all the year and the fireside hour, the half-holiday, and the Sunday recreation period made occasions of real joy.

A play training school.—Home play can be made educative in every sense of the word. One busy woman of the writer's acquaintance controlled the play of her children in a unique manner. She found that she could tell familiar stories and recite dramatic poems while she sewed and did such work as shelling peas or peeling potatoes. These stories the children dramatized in pantomime or through project methods. One of the favorites was the Lady of Shalot.

For this play the children improvised dolls and stage-settings. Their ingenuity in creative effort knew no limitations. Twigs stuck in spools served as trees; pebbles marked the river course; the island and castle were built of rocks; the mirror was a small shaving glass; the heroes and heroines were rag- and clothes-pin dolls dressed in odds and ends of material; the boat was a small, milk-white pickle dish; and the gallant charger was a toy donkey.

O yes, to the adult, such improvisement seems amusing, but the ready imagination of the children accepted and transformed the clumsiest of these substitutes with no embarrassment. Day after day the Lady of Shalot acted out her tragedy with the aid of the knights and lesser personages.

A play training school of religious expression.—Odd moments may be spent in giving religious instruction. There is the short period in the evening just before dinner. You have finished your work downtown, have washed, and are waiting for the potatoes to cook. Just then you can stage a little dramatization. It cannot be done? I see you do not know the "Jetts." They work rapidly and if I am not mistaken, they will furnish you more wholesome recreation than the evening paper.

Dorothy, the baby, will want to climb on your lap to view the pen and ink dramatization taking place on your note book or on the back of an envelope. You see a great stage place is not required. Idanet and Donald will jiggle your arms in their excitement and cause such royal personages as King Saul and Solomon in all his glory to be constructed with wavy legs; but that doesn't matter. Wavy legs and awkwardly placed

arms do not embarrass the "Jetts" or hamper their movements. Certainly, you can draw them. It is a simple matter. Here they are. You will find a whole book full of such characters which you can call on the stage if you will send for Wade C. Smith's The Little Jetts Telling Bible Stories, The Sunday School Times Publishing Company.

Figure 1 is David. He is carrying provisions to his brothers, who are fighting the Philistines. You can tell him by the fact that he has a basket in one hand and a shepherd's crook over his shoulder. Figure 2 is the mighty Goliath clothed in heavy armor and bearing a heavy shield. Figure 3 is in a great hurry. Figure 4 is expressing great joy. Figure 5 shows how easy it is to costume a woman "Jett."

The "Jetts" are only a few of the many players who may be called into the home to teach the children the great truths of Christianity. I am sure that many fathers and mothers will want to get better acquainted with all these teachers of religion.

Books for Reference

Jay S. Stowell, *Making Missions Real.*

Constance D'Arcy Mackay, *Patriotic Drama in Your Town.*

Elizabeth Erwin Miller, *The Dramatization of Bible Stories.*

OF THE

Percival Chubb and Associates, *Festivals and Plays.*
Helen L. Willcox, *Mission Study Through Educational Dramatics.*
Stella G. S. Perry, *When Mother Lets Us Act.*
Wade C. Smith, *The Little Jetts Telling Bible Stories.*

CHAPTER XIII

THE VALUES OF EDUCATIONAL DRAMATICS

Those who have had practical experience in the use of Educational Dramatics soon come to realize the benefits derived from such properly supervised expression. The growth and development of players through such activity is obvious. A single production may transform the life of an individual. Community rebirths, also, are not uncommon.

The Education of the Participants

The individual participants, as has been frequently stated, are the chief concern of the leaders in the Educational Dramatic movement. They receive the primary attention. It is through them that the community is reached and Kingdom interests advanced.

Emotions are regulated.—Participation in dramatic productions provides the player with "moral experience by proxy." The interpretation of characters initiates him into a variety of morally uplifting experiences. The individual who under scientific direction enters whole-heartedly and spontaneously into his part in an educational dramatic production is stirred by the emotions and inspired by the impulses which prompted the character he plays. The stimuli and his responses, mental and spiritual, are not greatly different from what they would be if he were living the life

portrayed. In such experiences the great law of cause and effect is made clear and sometimes is more vividly impressed upon the mind than in the experiences of actual life. Crime, deceit, disloyalty, and the virtues are shown in true relationships. To play the part of the villain is to realize the inner sources of his outer action and the injury resulting to himself and to society. The player enters into self-knowledge through widened knowledge of humanity.

Edward A. Steiner, in his book Uncle Joe's Lincoln, throws an illuminating side light on the value of training the emotions in play. Uncle Joe, the hero of the book, was a Hungarian who came to America about the time of the Civil War. He enlisted in the Northern army, but lacking the spirit of patriotism which carried on the American men of the North and South, he deserted, was later captured, and sentenced to death. When reprieved by Lincoln, he justified the President's faith by later heroic action. His love and reverence for Lincoln, his saviour, was a spiritual absorption. When he returned to Hungary he secured a room in the Steiner home and there influenced Edward Steiner and his young companions to play the part of Lincoln in their games. They governed themselves by his principles. The Steiner the world knows to-day, together with a group of honest, freedom-loving, foreign-born sons of America, reflects the spirit of Lincoln as a result.

To a limited degree, at least, ideal living in play life cannot but animate the personal life with high ideals. The lesson of how to inhibit wrong conduct is learned. From the controlled environment, the child moves out into the uncontrolled environment of the larger world,

fortified by attitudes in which moral ideals are entrenched.

Cultural interests created.—Noticeable is the interest Educational Dramatics creates in the subject-matter dramatized. Children and grown people summoned to interest in a drama eagerly study all associated subjects. The Educational Alliance which functions in New York city to Americanize the immigrant population of the East Side, in 1903 established an educational theater. Emma Sheridan Fry, as dramatic director, produced Shakespeare's Tempest with a cast selected from the neighborhood people.

The reaction of the community to this production was of unusual educational significance. The interest was so intense that grown people as well as the children wanted to study the play text. Older boys and girls became interested. Foreign parents, many of them unable to read, pored over Shakespeare with the assistance of their child tutors. A run was made on two nearby libraries. The demand for The Tempest could not be supplied; and so Alice Minnie Herts Heniger, the business manager of the theater, arranged with a good publisher for a paper-covered edition which would sell for ten cents. In less than a month a thousand copies were sold—one thousand copies of one of Shakespeare's plays in one of the most congested tenement districts in New York city!

What was done by the Educational Alliance to support American and family interest can be done by the church. Drama may evoke interest in social, civic, and religious problems. Consider the value accruing to a church if one thousand people in a community turn to the Bible to study the background of a religious drama.

Measure the result of focusing the attention of the same number of people on some specific social problem and its associate interests.

No better plan of creating an active sympathy can be formulated. The person is stirred voluntarily to seek for truth. In fact, he is made eager for knowledge. So, the church may find opportunity to teach and to train individuals for life.

A substantial morality is achieved.—Educators are beginning to see the positive values coming from directed expressional activities. Taking as their working basis the idea that each instinct in the child is placed there by the Great Educator for a definite purpose, they have endeavored to harmonize their methods of teaching with the child's nature. Their work is thereby facilitated and the child is allowed to develop his best selfhood in a natural and pleasurable way. It will thus be seen that such a premise changes the whole emphasis of education from one of knowing to one of becoming. Full development is the main idea rather than the acquisition of knowledge. Each impulse is studied and the "why-for" of it learned. Expression is then encouraged, and through it, such virtues as initiative, courage, friendliness, sympathy, helpfulness, generosity, and reverence are made real. They become a vital part of the child's life. By expression the child thus learns to know himself, to live properly in social relationships, and to acknowledge and harmonize himself with his God and Maker.

Failure to recognize any of these instincts when they appear may do an irretrievable harm. As brought out by William James in his chapter on "Instinct," many of them are implanted in the individual to give rise to

certain habits and are but transient. If not given opportunity for expression they soon cease to function.

This may explain in part, at least, why children of the cotton mills who have been denied the play of normal childhood have lost the sense of wonder and an appreciation for the beautiful. It also gives a plausible explanation of why the boy who has been brought up without companions may be hampered all his life by his unsocial attitude. If chickens who have not heard the cluck of the mother hen for several days will never heed the call thereafter, and if ducks, which normally take pleasure in getting wet, lose their instinctive desire for swimming when kept away from the water at a certain period of life, it is also reasonable to suppose that a girl who is not allowed an expression of her maternal nature in childhood will be cold and unsympathetic toward children in adult life, and that a boy who has his instinct for reverence crushed by the irreverent attitude of his parents may at a later period fail to sense the deeper spiritual things.

The fact that all instincts may be expressed in dramatic form makes careful consideration of dramatics necessary. It is as though the teacher said to the child, "Exercise thyself unto godliness." He does an incalculable harm who in training the child tries to suppress God's method by which the best moral selfhood is achieved—that full development which is nothing more or less than Christlikeness.

A means of religious expression is furnished.—The preacher is not the only religious teacher. Callings other than the ministry are sacred. Oratorical ability is not the only talent which may be consecrated for Christian service. God has used some voices in a

remarkable way to sing his praises; a Jenny Lind, men like Sankey, and that soulful singer Chaplain McCabe. He has also used the artistic ability of a Michael Angelo, a Raphael, and a Hofmann to portray religious truths. Dramatic expression is no less an art than the others, and may in a degree as they, reflect the spirit of Christlikeness.

Through dramatization young people, children, and even adults are given an opportunity to portray their loftiest religious ideas. Nor do they all need to participate in the acting itself in order to reap some of the highest benefits. The acting is but one of the pleasures accruing in a production. The poor, little hunchbacked girl with a big soul, in joyous anticipation, may offer the artistic work of her fingers; and the awkward, bunglesome boy, who has been declared impossible because his mind is wide-gauged and always jumps the narrow-gauge track laid by scholastic pedagogues, can use his inventive genius in the lighting department or in arranging curtains and drops. Even the little children can be given slight tasks and impressed with the idea that in assisting they are ministering and preaching the Christian message.

Community Interests Are Advanced

Community interests command the sincere respect of the church. Religion is far more than a "meeting-house affair." The spirit of Christ projects itself into everyday life. It is in this larger program that dramatics plays an important part.

Character-building recreation is provided.—The majority of people like to enter what Jane Addams calls the world of dreams. They desire to escape the

oppression of the actual. They crave the new, the unusual, the strange and uncommon. They want to forget the common everyday occurrences that they may enjoy new sensations which thrill and exhilarate. Especially in the city, where business life and living conditions are most oppressive, is this longing manifest. Unless a wholesome means of escape is provided, almost anything that removes the individual from the humdrum of existence is welcome—drugs, drink, stirring adventure, and even crime.

Agencies that are indifferent to the causes and results of social and moral degeneracy have not been slow in recognizing this fact. Harpies, they have preyed upon the weary victims of modern commercialism. Moving picture houses which appeal to perverted tastes, vaudeville shows which at best can only be called indecent, and theaters which feature domestic infidelity and intrigue and pander to sensuous desires, everywhere attract the jaded people by their lurid and suggestive advertising. Common welfare is given little consideration. Emotions which if properly stimulated would uplift and ennoble mankind are perverted for commercial purposes. Once they become perverted they are irresistible, and people will sacrifice almost everything for their satisfaction.

Shorter hours and better wages for laboring classes and regular hours for clerical workers have only added to the seriousness of the problem. Commercialized institutions have grown in influence until they largely absorb the attention of the working people during the recreation period. They have so influenced American ideals and institutions that conditions are becoming serious. Through lewd and lascivious bedchamber

drama the sanctity of the marriage relation is made a subject of jest; the moral foundations of our national life are being undermined.

Such facts must be recognized. Not only is the church troubled. The better element of the professional stage is shocked. Dramas which would have been condemned ten years ago arouse little adverse criticism to-day. Early Puritanism may have barred from our country many worthy things, but it also kept from us the slime and filth which is now threatening to inundate us.

The remedy? The desire for dramatic expression cannot be suppressed. Rules and anathema, in this age of indifference, cannot change what hunger and privation does not crush. Satisfaction will be found. People must be given an opportunity to forget themselves, to live in new situations, to experience new sensations, to dream dreams. Direction of the dramatic desires rather than suppression must be the aim. Community drama and pageantry will furnish a means of expression at once helpful to the individual and to the community.

The restlessness which drives men to drink may be diverted into the harmless and satisfying activities of the dramatic field and society be the gainer. The socially and sometimes physically starved girl of the tenement districts can escape her world of sordid, disagreeable fact and enjoy in dramatic expression the beauty, love, and friendship she craves. The boy eager to do the thrilling, spectacular thing, thus may impersonate the hero he admires, and in the impersonation come to an appreciation of the qualities which have made his hero a character worthy of emulation.

Dramatics can be recreative and in every sense of the word, constructive.

Social contacts are made possible.—Any large dramatic production has a socializing effect. Rehearsals create friendships, bind people together by common ties, and develop a social consciousness. Especially is this true in the rural districts where social contact is lacking. In the "slack season" people long to get together in a friendly way. The community festival or drama affords the opportunity. It helps to satisfy the demands of the social nature; it breaks up cliques and factions which tend to check community enterprises.

Such is the socializing influence of pageantry that people who have grown disgusted with "small town" littleness may gain a new interest in community welfare. Neighborhood quarrels, petty disputes, and ill-concealed jealousies are forgotten in the pleasures of cooperative effort. A new spirit is engendered. It is as though the community had experienced a new birth.

The popularity of such dramatic productions in rural districts is never questioned by those who have successfully undertaken them. Farmers will come for miles to rehearsals if the subject matter is of interest. In one neighborhood in Indiana where a biblical pageant was produced a wealthy farmer attended all rehearsals, though his part was, as he expressed it, but that of "playing thunder." In one scene, with certain mechanical devices, he produced a sound resembling thunder. Others playing minor roles expressed the same interest and delight.

Foreigners are Americanized.—We in this country should realize that an Americanization program is

something other than a mere sugar-coating of the foreigner so that he may be swallowed and absorbed at once into the body politic, without leaving a bad taste. Our new citizen resents such an attitude. He has a racial pride. He is conscious of certain superiorities. He avoids melting-pot experiences. He usually wants to become an American, but he also wants America to avail herself of his racial inheritance and he has much that we might well make our own. Consider achievements in the world of music, painting, and sculpturing alone. A program of intelligent appreciation will do more to foster mutual understanding and promote a spirit of national unity than all merely charitable advances.

In encouraging the artistic expression of the foreign peoples, the schools and settlements have been working with such end in view. They have realized that the drama is an integrating influence which overcomes race and class prejudices and awakens new sympathies and appreciations. Hull House, Chicago, for years has carried out a dramatic program of plays, pageants, and festivals. The production, by a colony of Greeks, of Ajax of Sophocles, a classic Greek drama in ancient text which Jane Addams describes in Twenty Years at Hull House, is but one of the many dramas staged in the settlement theater.

Henry Street Settlement, New York city, likewise, has stimulated race pride, race intelligence, and patriotism through dramatic undertakings. An appeal is made to the racial and religious interests. Cycles of sacred rituals, poetical interpretations of ceremonies cherished by the Jewish peoples have been carried out. Through such dramatic festivals the community as a

whole has been led into an appreciation of the rich heritage of Hebrew people and of their special talents.

In 1911 the ten settlements of Brooklyn, New York, united in giving "The Pageant of Patriots." Each settlement was responsible for an episode. Thus one depicted scenes from the life of Daniel Boone, another from the life of Franklin, and another from the life of Lincoln. The episodic nature made possible separate rehearsals. Fully ten thousand people, a large percentage of them being of foreign birth or of foreign parentage, made up the audience. Who can estimate the value of such a performance?

Kingdom Interests Are Advanced

Christ's kingdom will not be brought in by intercessory prayer alone. World evangelization demands a program which will create new sympathies and stimulate to Christian activity. Educational Dramatics, already, is meeting this need.

World-problems presented vividly.—The prayer of the missionaries and other Christian workers everywhere has been for a means whereby they might show world needs in so vivid a way that people would be inspired to give themselves and their money to carry on the great unfinished work of the Master.

Through dramatic presentation their prayer is being answered. Several of the most effective means by which knowledge is transmitted may thus be used to make a vivid and lasting impression; the beauty of rhythmic word and music, movement and artistic coloring, pungent odors of burning incense, and, to the participants, values which come through the motor nerve centers, in the acting itself. In an attractive and true-

to-life way, cross sections of the home land, Africa, India, and China have been shown, and shown so realistically that the audience has experienced the same longing to be of service that workers on the field feel when they see the great soul hunger for the Gospel.

Dr. George Mecklenberg says of such method: "It would be difficult to overstate the value of pageantry in Missionary Education. We have heard about missions and we have read about missions, but we need to come to action and we will not do this until we see and feel missions. The India Mass Movement Scene as presented in the Area Retreats conducted by the Department of Evangelism, helped in a marvelous way to make us feel the throb of the dying world. It aroused a veritable burning passion for world salvation. It seems to me that we are face to face with a new method of teaching missionary fact, and the sooner this can be developed and made of service, the better for the church."

It is not only the Christian workers who feel the need of a vivid concrete method of presentation. All social and civic leaders voice the same desire. Many a faithful worker struggling against almost overwhelming odds makes the remark: "I have done my very best to make known Christian facts and to move my people to action. I don't seem to be able to arouse them from indifference. If only I could make them see conditions in their proper relationship!"

Dramatic presentation makes possible this very showing of facts in proper relationships. It is often even more effective to the average person than actual first-hand observation. As the magnifying glass focuses sunlight, so man through the dramatic sense

gathers all parts of a truth into focus—a dramatic theme; and with such theme burns facts, life, and truth into the minds of the audience.

Vocational guidance supplied.—The ability to induce life processes through dramatic expression makes it a fitting means for vocational guidance. What may be expected of a trade, its opportunities, rewards, and obligations can be shown. And, greater than all, from the angle of the church, the results of choice of vocation can be portrayed and portrayed from the Christian viewpoint. The sordidness of self-centered ideals may be revealed. Narrow and bigoted educational, social, and political aspirations lose their halos. The individual is challenged to service, since the needs and opportunities of various callings are visualized and the rewards and satisfaction of sacrificial effort are made manifest. Experience justifies these conclusions.

The Rev. H. H. Downey, a pastor in Syracuse, New York, has one hundred and thirty-seven young people in his church who have made Christian lifework decisions. Seventy-five of these are attending study classes each week in preparation for that service. He says that pageants, produced from time to time in his church, have been in large measure responsible for this result. Bishop F. T. Keeney while executive secretary of the Department of Spiritual Resources in the Centenary Conservation Committee, produced with Dr. C. E. Powell, in an impromptu way, in the New Orleans and Chattanooga Areas, the India Mass Movement Scene. He reports that wherever they went the people were profoundly influenced, and that in many places definite Christian lifework decisions were made.

The large number of the pageants and demonstra-

SCENE FROM PAGEANT, "THE WAYFARER"

EVANGELICAL

tions produced during the Centenary Celebration of the Methodist churches in Columbus, Ohio, in 1919, were especially evangelistic in their appeal, so much so that leading clergymen from all over the world were glad to lend them their support, often to the extent of taking roles themselves. "He took part in the Chinese Exhibits and became so interested that he volunteered for foreign service as a missionary in China," and, "Yes, four of the girls in my Japanese demonstrations are entering college this fall in preparation for Christian service," are common statements of those who directed such activities.

World evangelization.—At a period when Christianity was facing one of its greatest crises, that of teaching a people who knew not the great facts of Christendom, the religious drama called by the early church "The Miracles" proved to be a most effective means of gaining converts for the faith. Scenes from the life of the Lord were portrayed, and portrayed so vividly that a people who had no interest in the Christian religion became a part of this religious experience, and being touched were led to say as did the Roman centurion, "Truly this was the Son of God."

In our time the drama may be no less a force for righteousness. Consider the effect of the "Wayfarer Pageant" given in Madison Square Garden, New York city. Jewish office girls, Italian laborers, foreigners from the downtown section of the city, actors from the professional stage, and church people from the uptown districts and suburban villages—many races, several creeds, different denominations, all were united in the presentation of this great passion drama. And the audiences—for a full month the production ran.

People came from all parts of the city, from all walks of life—millionaires, the fagged and jaded theater-goers, the commuters, the saints of the church, the weary dwellers in the congested districts. Some of them heard the story of the Christ for the first time, others of them, crushed and broken by the ravages of war, were given a new faith, and all of them were held in a spell of reverence. It was as though a voice out of the heavenlies had spoken words of comfort, hope and strength.

And so may it be everywhere. Always and in all places, whether it be outdoor or indoor, religious drama properly presented, has a distinctly spiritual effect. It touches the heart. Here is Christianity's opportunity. God has prepared the world for a religious awakening. The inherent appreciation of the dramatic has opened a way for the Christian message. Surely the time has come for the church to speak, to say to the drama, this new, and yet old prophet of righteousness, "Go ye into all the world and preach the gospel to every creature."

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